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At the Theatres.

FRIEND AND FOE a play that has met with instantaneous success out-of town, with W. J. Scanlan in the star part, was seen at the Windsor Monday night. A large crowd of people filled the immense auditorium. The play is by Bartley Campbell, and the plot of it in brief is given as follows: "An Irishman in France at the time of the Franco-Prussian war is in the family of a music loving Frenchman, who loves him as a son, and the Irish hero falls in love with the daughter of his French benefactor. An unscrupulous French land owner desires the love of the girl and threatens to turn the family out of the house. Just at that time war is declared and the villain is conscripted. He offers 15,000 francs for a substitute, and, to save the family, the Irish hero accepts it and goes to the front. He is arrested by the Germans as a spy, and sentenced to be shot; but his French sweetheart assists him to escape from prison, and finally all ends well with the prospective wedding of the two."

The play is deserving of the success it has attained, for it furnishes a very delightful evening's amusement. Mr. Scanlan, as Carol Moore, the young Irishman, is charming. He has the rare possession of magnetism, his face is animated and handsome, and the songs (of his own composition) that he sings are sweet and tuneful. He made a hit at once. With such a promising outlook this young actor should attain eminence in his profession. He is conscientous, painstaking, and, we understand, wrapt up in his professional pursuits. His company is very good and several members, especially Misses Arnold and Franklin and R. C. White, acquitted themselves with credit.

* * *

The wonderful business that Only a Farmer's Daughter has met with all over the country in spite of considerable opposition from the press, aroused a great deal of curiosity in advance of its production here, and this, combined with the liberality with which the city and suburbs were placarded and advertised, served to attract an audience that crowded Haverly's Fourteenth Street Theatre in every part on Monday night. This immense audience represented money, with the exception of about a hundred people, who were scattered in the balcony and at the back of the auditorium and who passed in on lithograph tickets, besides the usual contingent of newspaper men present. The receipts are worthy of notice, from the fact the claim is made they were the largest, with but two exceptions, taken at any one performance during Mr. Haverly's management of this theatre.

Of the play much that is favorable may truthfully be said. The effect of its strongest situations upon the spectators was electrical, and tears, laughter and applause accompanied it from the beginning to the end. The plot is familiar to every one, as it has frequently been summarized in these columns and elsewhere. From the critic's standpoint the piece is faulty; not in construction, but in the language, which is often crude and unpolished. But from the public's point of view (which is the only one that is appreciated by the box-office), the drama is full of powerful human interest. The story is absorbing, and the sometimes rude vigor with which it is developed is really an advantage, so far as we can learn from observing its effect upon the audience. It is a play to please the gallery and the parquet as well, and it is consequently a managerial silver mine.

After seeing Only a Farmer's Daughter it is palpable that Laura Don drew from it generously in writing her Daughter of the Nile. The mad scene in Mr. Barnes' piece is repeated in the mad scene in Miss Don's. Some of the dialogue is identical and there are other points of similarity. This is easily accounted for when we remember Miss Don's playing the principal part of Only a Farmer's Daughter for one hundred nights at the old Globe on Broadway.

The star, Agnes Herndon, is a woman who quite justifies the stress that her manager lays upon her personal beauty. In face and figure she is a dangerous American rival to the famous English beauty who will be among us a week hence. Miss Herndon's conception of the adventuress, Madame Laurent, is admirable. By a judicious toning down of the harsher characteristics, she renders the part less repellent than it was in the hands of other actresses. There is a dash and a sparkle about her scenes with Jack Hartley in the second act that give a vein of comedy to those particular passages of the play. Miss Herndon's jewels and dresses were gorgeous, suggesting an approach to those displayed by Miss Davenport in London over which the critics grew wroth. Lillian Spencer played Justine. Since her debut a couple of years ago, at the Fifth Avenue Theatre, this attractive lady has made rapid strides, and her capital acting was a genuine surprise. The third act she played especially well and won a recall. That Miss Spencer is not overshadowed by the star is proof positive of her ability. Adele Wallace gave a fair representation of the old hag, Mother Stark. Molly, the soubrette of the piece, was nicely done by Minnie Lennox. Mamie Gilroy, the child actress, while a little bit parroty, as most precocious child actors are, was nevertheless very winning as Nelly, particularly calling forth the sympathies of the women in front. Edward Wodiska was not a satisfactory Harold Lennox. His voice is either badly off from a cold, or it is not a good voice. In the mad scene he lacked dramatic intensity. Of what he had to do, the domestic business in the second act was done best. George W. Smith was very good as Jack Hartley. Alfred Klein, as a countryman, made himself a favorite at once, his acting contributing much enjoyment. Joseph Adolman dressed incorrectly and spoke with a false accent as Higgins, the English butler. On the whole, the combination is superior in point of merit to most of those that come in to us from the road.

On Tuesday night the receipts were larger, by a few dollars, than on Monday. Only a Farmer's Daughter will remain another week.

* * *

At the Grand Opera House, that popular comic star, Gus Williams, opened the week with One of the Finest. The audience crowded the orchestra and both tiers of the theatre. Jay Gould occupied his box. Since the comedy was brought out at Haverly's last Summer many important changes have been made, all of which tend to strengthen, round and improve it. Mr. Williams received a hearty welcome, and played John Mishler in that drily humorous manner that makes him one of the favored few successful comedians now before the public. His company is admirable. Dora Stuart, who is a pet of the Grand Opera House habitues, created laughter by her unctuous fun as Mrs. Mishler. Isabel Waldron, Rachel Booth, George Waldron and D. G. Longworth also gave capable support to the star. On Tuesday night the house was packed. Next Monday Manager Rickaby presents Mr. Williams at Niblo's, where a big week's business awaits him.

* * *

The Romany Rye continues to astonish the natives with the big receipts it draws to the coffers of Booth's. It is now in the second month of its run and the prospect of its finish is yet afar off. Immediately after the production of the piece THE MIRROR pronounced it the best melodrama since The Ticket-of-Leave Man, and this verdict, expressed in opposition to the press opinion that prevailed at the time, has been triumphantly sustained. The critics—who are not thinkers but followers, as a rule—chime in now and ratify the box-office, as they usually have sense enough to do when their errors rise up to confront them, and "will not down." The critics, by the way, have lost the power of "downing" plays and actors that was once ascribed to them. The beautiful scenery, magnificent mechanism and capital acting of The Romany Rye repays more than one visit. In the revolt against melodrama there was a temper of judgment which decreed that good plays of that class should survive. There is room for worthy melodrama, in reasonable quantities, as there is room for examples of every other form of dramatic entertainment.

* * *

A Young Wife was played at the Thalia on Monday. This wife is not related to Young Mrs. Winthrop, even distantly. The comedy was well received. Gallmeyer was to have appeared in another piece; but owing to sudden illness she was unable to do so.

* * *

Colonel Sellers ventilated his schemes at the Park Monday night before a goodly assemblage. Raymond's acting is so familiar we do not feel it incumbent to comment upon it further than to say that it is the same humorous and eccentric character creation that has delighted the public for several years past. Stella Boniface as Laura Hawkins, and Nellie Mortimer as Mrs. Si Hawkins, were the most noteworthy members of the cast. It was a good all round performance. Next week will be the last of Raymond's very profitable season. On Monday week (October 30) the Langtry appears. This will be the great event, in the double sense of interest and curiosity, of the Autumn season.

* * *

On Thursday next auctioneer John H. Draper will dispose of the choice seats for the opening night of Mrs. Langtry, which is set down for October 30. The sale will take place at the Turf Club Theatre (the Union League) at eight o'clock on the evening specified, and a crowd of fashionable people will be present. Fancy prices will be paid for stalls, as curiosity to see the Lily is concentrated upon her first appearance, when her claims to being a professional beauty and an artist of merit will be impartially decided.

* * *

The charming comedy at Wallack's is drawing very well; but it has not put the public in a state of agitated anxiety to see it. Tearle's return to the position he left shortly is hailed with delight by every friend of the theatre. Mr. Herbert, while he is a nice man socially, is not Tearle's equal as an actor. We understood from the latter himself that his starring engagements in the English provinces were imperative and could not be honorably broken in case his return to New York was found desirable. It is presumed he has been able to cancel these appointments, probably getting some other star or company to take the time off his hands. He may not be here to take part in The Queen's Shilling, if that comedy is brought out as soon as was anticipated; but his arrival is expected at a date when it will be possible for him to be included in the cast of Moths. We trust The Queen's Shilling will not be sacrificed before his return.

* * *

The New Casino is announced to positively open Saturday night with The Queen's Lace Handkerchief, sung by McCaull's company Louise Paullin, Lily Post, Fraulein Cottrelly, Perugini, Greensfelder, Gaston and Standish are the principals. The sale of seats begins to-day.

* * *

De Lights o' New York is still the backbone of the San Francisco's bill. The burlesque is full of absurd and laughable incidents and is acted cleverly. The singing of the sweet-voiced minstrels in the first part and the eccentricities of Mr. Birch and Mr. Backus are nightly applauded to the echo.

* * *

The pander to salacious tastes who presided over the affairs of the American Theatre until he was suppressed by the police is advertised in the *Herald* by Parker to shortly return with a new and vicious programme, with the added injunction: "Keep your eyes open." This notice we respectfully submit to Anthony Comstock and the Rev. Howard Crosby, who with the assistance of the police authorities are probably able to keep the show within the bounds of decency.

* * *

Around the World remains only this week at Niblo's. On Monday Gus Williams comes down town as One of the Finest.

* * *

These are the last nights of The Blackbird at Harrigan and Hart's Comique. The new Jew play will shortly be produced. The rehearsals for it are now in progress.

* * *

Tony Pastor, after a highly profitable tour, returns to his theatre in Fourteenth street next week. He has been missed, and his capital entertainment will be all the more delightful because his stage has been profaned by several snide shows during his absence.

* * *

There will be but one week more of Jefferson in The Rivals at the Union Square after Saturday. So great has been the rush to see the star's Acres that it was found unnecessary to change the bill. But Jefferson may be seen as Rip at the Grand Opera House later in the season. On Tuesday week Charles Wyndham and his company from the London Criterion will appear in Fourteen Days at the Union Square.

* * *

Next Thursday night Salvini, supported by Marie Prescott and a better company than he has yet had about him, will begin the first engagement of his American tour at the Fifth Avenue Theatre in Othello. The prices will be increased.

* * *

Young Mrs. Winthrop, although not quite coming up to the expectations of some people who imagined Bronson Howard had written a play superior to The Banker's Daughter in point of strong dramatic interest, is nevertheless a delightfully natural picture of domestic life as it exists under certain conditions at the present day. The acting is in keeping with the play, subdued, faithful to nature, and unpretentiously effective. The successes of Mr. Clarke, Miss Turner and Miss Stuart cannot truly be called hits, but they are severally creditable to the respective artists. Business has been large. Seats are selling well for one week in advance.

Price of Young Mrs. Winthrop.

Meeting Bronson Howard at the Madison Square Theatre recently, a reporter for THE MIRROR asked him what sum he received for his new play.

"Well, I am to get a pretty good price," said Mr. Howard. "In the first place, before the subject was chosen or a line written, the Messrs. Mallory gave me a check for $1,000. Then, when I handed in the manuscript and the play was accepted, I got $2,000, making $3,000 in all. I am to receive quarterly installments until the amount reaches $12,000, which is the limit. Of course it all depends on the success of the play. In other words, for every 180 performances I receive $3,000 up to $12,000. Messrs. Mallory own the right to produce the play anywhere except in Great Britain; that I reserve for myself. I have had the play copyrighted in England."

—Neil Burgess opens his season at South Norwalk, Conn., Monday night. Josiah Allen's Wife will be presented. Widow Bedott will take a back seat for a time at least. Mr. and Mrs. Stoddard, Mrs. Burgess' parents, will remain in England for an indefinite time, recruiting health that has been run down by the wear of constant travel.

The Musical Mirror.

Gilbert and Sullivan's comic opera, The Sorcerer, was given to a crammed house at the Bijou Theatre on Tuesday. The music, with a few exceptional numbers, is, though good, not as pleasant as is Sullivan's wont; the most notable exceptions being the mimitable patter song of John Wellington Wells, sung by John Howson with all the glibness and clear-cut enunciation of the late Charles Mathews, who was, in his day, the prince of patterers, and the unaccompanied quintette in the middle of the second act, which is an exquisite specimen of glee writing, and was most charmingly given by Miss Russell, Miss De Ruyther, Mr. Campbell, Mr. Olmi, and Mr. Digby Bell. The orchestral music strikes us as not having been arranged by Sullivan. Although very well scored, it lacks that delicate instrumentation that is such a marked characteristic of Sullivan's scoring, and the coarse preponderance of wind instruments and the weakness of the strings, in the proportion of eleven to six, does not help the finer parts of the accompaniments. There should be at least four first violins, three second violins, two viole, two celli and two bassi, to balance the wind and percussion. The chorus was admirable in voices, training and good looks. The characters were well acted and admirably sung. Miss Russell looked lovely; but we venture to remark that young girls do not wear thousands of dollars worth of diamonds while walking in the fields; a theatre is not a jeweler's show room. The introduced song, "Tootsy Wootsy," with very funny text, by Sydney Rosenfeld, and very lively music by Jesse Williams, made a great hit, and was roguishly sung and acted by Miss Russell.

John Howson's make-up as Talmage, of the Brooklyn Tabernacle, was something wonderful in its fidelity to life; but Herrmann, the conjurer, would have afforded a more apposite subject for imitation and have better carried out the satire of Mr. Gilbert. The performance was a very fine one, taken as a whole, and presented several points of rare excellence.

* * *

Les Contes d'Hoffman was well given at the Fifth Avenue Theatre on Monday. Offenbach was possessed of the idea that his true sphere was that of a serious composer, and that his opera bouffes were merely "pot-boilers" necessary for the furtherance of his fortune, but not of his fame. In this he was mistaken; just as Burton, the great comedian, was mistaken when he once undertook to play John Mildmay, and was wroth because the public laughed at his heroics. "D—— them!" he once exclaimed to the writer; "because I can play Paul Pry, is that any reason that I should be always in striped breeches?" As the Iron Duke was when he tried to be a statesman; as Ned Sothern was when he thought he could play Hamlet; or as Arabi Bey was when he tried to be a religious revolutionist—Offenbach, acting on this idea, offered several operas to the Opera Comique in Paris, which were incontinently "fired out," as Shakespeare says. At last, when posthumous renown was added to the other qualifications of the great opera bouffist, his last ambitious effort reached the stage and achieved qualified success—a success *avec des circonstances attenuantes* in Paris—where it is running, we believe, at this moment. There are, in world cities like London and Paris, several constituents that go to make up a public, and chief among them is the powerful but undiscriminative element. "Strangers and sojourners in the land," visitors from the rural districts and foreign countries, who go to the theatre to pass the time away which would otherwise hang heavy for lack of their wonted occupations and surroundings. These folk are easily pleased, and these folk make the largest part of the theatrical public in big cities. Even here in New York the strangers fill our theatres for the most part.

Now, the success of Les Contes d'Hoffman in Paris is due to this element. The name of Offenbach is a tower of strength—a steam-tug to draw—and the people drawn do not stay long enough in town to tell of their disappointment. The audiences are passed in at one door, view the wonderful wonder of wonders, and are passed out at another door without being allowed a chance to expatiate, as in the well known showman's story. Had Les Contes d'Hoffman been brought out in a small community it would have been damned, just as a great many London and Parisian successes are damned in New York—*ex grat.*, Taken from Life, Mankind *et al.* The music is a weak imitation of Gounod, relieved once or twice by a reminiscence of Offenbach's own method—notably, drig-drag chorus. The text is weird, but at the same time dreary, saved from utter stupidity only by the absurdly comical idea of the Marionette—a walking doll in the second act, and the Contes d'Hoffman being about as familiar to the average reader as the Koran or Shasta. The "intention" of the plot is caviare to the multitude. Madame Derivis is a brilliant vocalist, with a charming voice, a pretty face, an excellent method, and the thickest waist we ever gazed upon. Her acting of the Marionette was excruciatingly funny, and in the tragic and melodramatic scenes she showed a rare versatility. She is a great prize to our stage. Mons. Maire is a manly-looking fellow with a clean, somewhat skinny voice of the tenor persuasion, well trained and free from that horrible "vibrato" (in the common "shakes") that so abundantly disfigures French singing in general. M. Mauge is a truly excellent actor. His Mephisto—we beg to apologize; we should have written Dr. Miracle, but the likeness is so striking that we may be excused—is a masterpiece of grotesque weirdness. M. Grivel, as Spallanzani, was just what he ought to be, and M. Dueos, as the rheumatic old artist turned serving man, sang the quaint song "L'est la Methode" excellent, well. The chorus is numerous, spirited, dramatic and toneless; the orchestra full, capable and undisciplined; the stage setting mean to shabbiness, and the acting all round beyond praise.

* * *

We were rather amused at the innocent wonder of a daily paper that Mapleson and Gye had commenced their season with what it philosophically called "the archaic opera" of I Puritani. Is everything that is a few years old archaic? Then is Tammany Hall "a venerable pile" and Edgar Poe's "Raven" a lay of antiquity? The beardless babble of boys is getting to be funny. Messrs. Mapleson and Gye chose this opera to begin with simply because everybody knows it, both chorus and principals. It can be given with a mere sketch of a rehearsal, and so the time and expense which would be entailed by giving a less "archaic"—we thank thee, Jew, for giving us that word—opera, in order to get up the which all hands would have to be paid without any receipts to balance disbursements is saved. See! "Look at the cuteness of the crathurs." Go to the ant, most sapient critic, and learn a wrinkle in management. Likewise the management gets rid of one of its debutantes. Miss Laura Harris is off the peg. "She has hunted." Next! Mme. Zagury (Miss Harris) has a nice, clear, cold voice, sub-acid in tone, flexible in execution, and accurate in pitch—just the sort of a voice one would expect from an Elle-Maid, a Scandinavian legendary personage with no back and no soul, or the Marionette for whose untimely decease Gounod wrote his wonderful "Funeral March." Mme. Zagury is as nearly perfect a machine as one of Singer's or the Automatic, and as soulless. Ravelli was all that can be wished for in Arturo. He is, beyond question, *the* coming tenor—the line of succession counting thus: Rubini, Mario, Giuglini, Campanini, Ravelli. Side shows, such as Duprez, Wachtel, or the one noted gentleman we had in William Tell last season, whose name does not live in our memory, not counted. Galassi did very well as Riccardo, "only as he busted on his 'igh G," as we once heard an English farmer remark of Sims Reeves when that overpraised vocalist overstrained his voice in trying to emulate his betters. The chorus was conventional, ditto the orchestra, ditto everything, including the audience.

A Beat at Large.

It is seldom that frauds try to impose themselves upon people as having a legitimate connection with established and widely known combinations. To do so would be hazardous, as the company and attaches of such a party, as a rule, are well known men, to personate whom would be to invite detection and exposure. But frauds frequently single out small enterprises to presume upon, and sometimes are able to swindle for several weeks without being caught.

One of these frauds is travelling through New York State as the booking agent for I. Dore Davidson's new attraction, skinning theatrical managers and beating hotel men on his journey. He travels under the name of the affable manager of Haverly's Fourteenth Street Theatre. He has been heard from at several points; but it is impossible to anticipate his destination, as he journeys circuitously. Last week Mr. Davidson got the following dispatch (the original of which is in our possession) that was the first knowledge he had that a beat was swindling people in the name of his star: "LYONS, N. Y., Oct. 10.—Have you got an agent booking and routing your company in New York State, by name Harry Mann? Answer immediately. POWELL & SON, Graham House."

Mr. Davidson sent a reply instantly; but evidently the bird had flown from Lyons, for he turned up the next day in Moravia, from whence this message was sent: "Have you a man ahead booking, by name Harry Mann? Answer. L. M. TOWNSEND."

Two days later Mr. Davidson received a letter from the proprietors of the Graham House, Messrs. Powell and George, which said: "The rascal calling himself Harry W. Mann came here Saturday and said he was booking a star of yours. He made a date at Tonan's Hall for Oct. 28, and arranged to have the party stop at our hotel the following Sunday. He said to us: 'It's d—— strange I haven't got my weekly remittance from Davidson.' We let him go without paying his board. If we ever find him we will let you know where he can be communicated with for about sixty days."

PEN AND PENCIL IN COURT.

THURSDAY, OCT. 12.—The Prescott libel suit, which has been postponed again and again, at last is begun. It is a case that will attract a good deal of attention, because the plaintiff is an actress and because there is going to be a figurative laundry started in Superior Court, Part II., in which a tremendous quantity of dirty linen will be washed for the edification of the public. And let me explain right here the reason for my being the witness of such an exhibition and my purpose in jotting down a few notes regarding what is about to happen. When I said witness, I should have explained I meant to use the word in a legal as well as a general sense—I will have to cool my heels under Judge Russell's nose until the trial nears its end, willy nilly. THE MIRROR doesn't publish scandals like some of its contemporaries and there isn't a person on its staff—including your obedient—who would not throw down his pen and leave for parts not specified rather than see that strict regulation, which governs us all, infringed. But there will probaply be incidents enough to make a more or less readable "story" during the progress of this case which do not come under the bar. Therefore, he who reads this diary with the hope of feeding his mind with a nasty recital need peruse no further—his craving will not be satisfied here.

The Judge—"and a good Judge, too!"

Looking about I find very few people present except the panel, jury and some lawyers. Judge Fullerton is engaged to conduct the defense, assisted by Mr. Spooner. A young man, M. H. Stafford, looks after the interests of Miss Prescott. Several professionals stand around. John Stetson is a witness called for the defense. He sits among the members of the bar in front of the bench. Abie Hummel is in constant attendance upon him. "Here to protect me," Stetson explained. I began to wish I'd brought a lawyer or two myself. "Had to come all the way from Boston," said the manager, and I don't know anything about the matter." The jury is above the average in intelligence. There are only one or two low foreheads among them. One man is a German, but the rest look like Americans. Judge Russell, who presides, has a *distingue* air and is not judicial in countenance. He is fond

A heraldic Suggestion

of overuling objections. He wears an English beard and resembles the Prince of Wales. Understand his wife is the daughter of the wealthy Judge Hilton. Lucky Judge Russell!

The whilom publisher of the late *Tim Winkle* is called to the stand. He looks wilted and answers questions of counsel meekly. "How many copies of the paper containing the libellous article did you deliver to the News Company?" is asked.

"Six hundred and ninety copies," is the answer.

"And how many were sold?"

"I don't know exactly; sometimes there were three hundred copies returned and sometimes six hundred."

These statistics cause a broad smile among the newspaper men. Moses Cox, a negro valet, while being examined, is asked if he saw a certain osculatory episode. "Yes, sah," he answers.

"Did the gentleman kiss the lady?"

"Yes, sah."

"Did the lady kiss the gentleman?"

"Well, I guess bofe dere moufs met about de same time."

The Judge, who is impartial, has to use his gavel to suppress the laughter. There is a Judas in this case. If he tells the truth he betrays the confidence reposed in him by one for whom he professed undying regard. He is a contemptible creature, and from the expressions freely indulged in by the spectators round about will suffer serious consequences for his dirty work. Once the Prince of Wales was summoned to testify in a divorce suit, regarding his alleged attachment to a lady of rank. Although the facts disproved his testimony, he swore he knew nothing ill of the woman. In reviewing the case, the Judge presiding said the prince had "perjured himself like a gentleman." I believe Judas lies about the plaintiff. After the trial is finished he had better buy a steerage ticket to the antipodes or drink a cup of cold poison, which any druggist in the city, I am sure, will furnish him free of charge. His testimony has injured the defense.

The Plaintiff

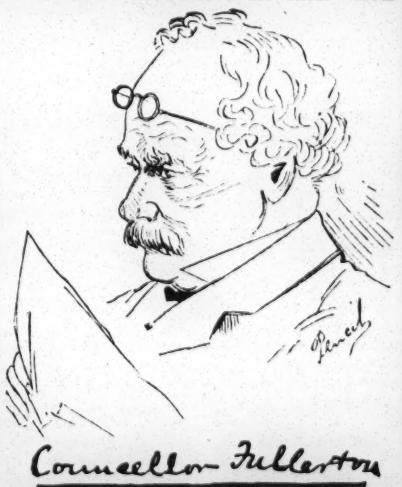
FRIDAY, OCT. 13.—To-day there is a crowd in the court room. The people come because the daily papers have rolled the scandalous testimony of the day before over and over. A few actors and a good many journalists are in front. I don't believe the News Company is morally responsible for libels printed in the papers they distribute. In this case they were ignorant of the contents of the issue of *Tim Winkle* that made all the trouble. The law that holds them responsible is not constitutional, and special legislation should be invoked to protect them. Let publishers furnish bonds to keep their papers clean and decent, if need be, as is done in France. The present state of things is most unjust and inimical, both to the freedom of the press and to the prosperity of the greatest news distributive agency in the world.

Miss Prescott, the plaintiff, is on the stand and being subjected to a rigid examination by Fullerton. The latter is a pursy man, able when he keeps his temper, but utterly useless when he loses it. Miss Prescott's answers are smart and they disconcert old Fullerton. He objects to everything introduced that is not favorable to his side, but his objections as a rule are ruled out. Stetson is here again with his lawyer. Edwin Byron is also on hand with plenty of legal reminiscences at his finger ends. Nothing startling is developed. Popular sympathy is with the plaintiff, because she is a woman and because Judas has maligned her. The court adjourns until Monday morning. "Oyez! Oyez! Oyez!"

To day Judas is put on the rack. He looks a picture of wretchedness, and if he had committed any other offence than the one which stands against him a tramp could not help feeling pity for him. But he has impaled himself on the spike of public opinion, and he will never while he draws the breath of life, extricate himself from torture. He contradicts his testimony on cross examination. A letter of his is read, in which he says Governor Tilden once paternally addressed him as "my boy." The people laugh derisively and laugh again when he refers to his power of manipulating the American press. A fellow who declines to state whether he served a term in Moyamensing for stealing a watch substantiates Judas' evidence. He is Judas' bosom friend. A tall Irishman, who tells tall lies (another friend of Judas), gives valueless evidence. Stafford and Fullerton have several tilts, which amuse the spectators. Fullerton rather gets the better of Stafford. Court adjourns. More "oyez."

TUESDAY, OCT. 17.—Plaintiff is on the stand again, submitting to a sharp fire of questions from Fullerton. She stands the volley well, but looks weary. Testimony is given by Frank Kilday that booms Prescott stock. Wagers on the result are about even. The case is drawing to its close. The crowd is greater than ever. People are reading Oakey Hall's scathing editorial in the *World*, which accuses Judas of perjury. To say Judas looks uncomfortable is putting it too mildly.

WEDNESDAY, OCT. 18.—This is the last day. Some of Judas' associates try to make him out a little tin angel on wheels. They don't succeed. Munkittrick, of *Puck*, thinks he wouldn't believe him under oath. Lots



Counsellor Fullerton

of the spectators agree with him. Fullerton, in a magnificent oratorical effort, sums up for the defence and ruthlessly pulls Judas over the coals in the course of it. He is a great speaker. His words would have more weight if he spoke extemporaneously—he prompts himself with a huge scroll of notes. Stafford's turn comes now. He is equal to the emergency, and amidst the breathless attention of the assemblage earnestly and eloquently reviews the case of his client. His words fairly ring with alternate fire and pathos. He creates a strong impression. With the words: "A good daughter, a faithful wife, a true woman and a loving mother," he consigns Miss Prescott's case to the jury. Judge Russell reserves his charge until to-morrow (Thursday).

The letters of Miss Prescott are the most damaging testimony against her. Judas' evidence will count for naught, I imagine.

The result, I think, is clearly discernible. The jury will disagree. This will sufficiently exonerate Miss Prescott and it will be just to the News Company, who ought not to be held for a libel that they did not intentionally circulate. All in all the suit is a foolish one. It has developed two disgraces—Judas and the dirtiness of the daily press in publishing proceedings that are fit only for the *Police Gazette* and its readers. Miss Prescott is to-day, however, the best advertised woman in New York, and she has made thousands of friends whose sympathies are with her.

Counsellor Stafford

By the way, it is related that Judas went to the *World* office last night to ask for clemency, or for something of the sort, and was kicked out. This intelligence is received with loud expressions of satisfaction.

"Oyez! Oyez! Oyez!" and for the last time. To morrow the verdict will be known. I'll lay a wager on the jury's disagreement.

Marie Prescott will have a great reception when she opens with Salvini at the Fifth Avenue, in Othello, Thursday night of next week.

PEN.

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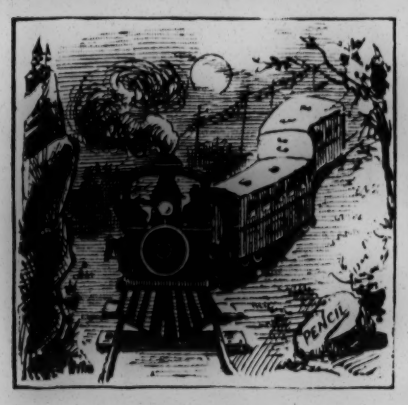

What the Player Folk are Doing All Over the Country.

BOSTON.

Modjeska has played to great business at the Globe. In fact, larger than her first week, so that the engagement may be considered a success. Mary Stuart was produced and met with fair success. It is in three acts, and is a mutilated version of Janauschek's play of the same name. The language is stilted and hard, and can never add to Modjeska's repertoire as an attraction. Modjeska failed in the great scenes, and her acting was below mediocre. As Juliet she played much more satisfactorily. In the potion scene, and on learning of Romeo's banishment, she rose to a high state of excellence, and deserved the applause she received. Frank Clements' Mercutio was the best assumption of the character I have seen for many years. Maurice Barrymore, too, was good as Romeo; Clara Maeder a fair Nurse, and George H. Griffiths a most able Friar Lawrence. This week Frou Frou, Camille and As You Like It. Black Flag combination, 23d.

Maggie Mitchell did a good business last week with Jane Eyre and Mignon at the Park. The latter had not been played in this city for six years. This week Esmeralda.

There appeared to be no abatement in the business at the Museum, The Parvenu still continuing. This week School for Scandal, Old Heads and Young Hearts, Guvnor, Celebrated Case. The Parvenu will be revived for a few representations later.

The Howard did the largest business of the season last week with the old-time favorite, Joseph Proctor, as Nick of the Woods. The support was fair. This week Joseph Murphy, in Kerry Gow. Mr. Murphy is a great favorite at this house.

The Windsor opened on Monday evening to a large house, Baird's Minstrels being the attraction.

Boylston Museum offers a first-class bill for this week.

Items: Manager Jason Wentworth has become proprietor of the Jollities, and has engaged John Gourley as his principal attraction.—Mrs. Adrian Phillipps, sister-in-law of the late Adelaide Phillipps, is now on her way to America with body of the once great singer.—John P. Smith, manager of the Vokes combination, is in the city. The company will not start out for a fortnight.—Vokes and Tyler are making no advancement in the completion of the Bijou Theatre. Affairs appear to be somewhat mixed and it will be some time before the theatre opens.—Charles A. Mendum, business manager for Mrs. Langtry, is at his home here.—Mrs. T. M. Hunter, for many years' at the Globe and Boston Theatres, is residing at present in Boston, after three years absence from the city.—Ella and Nellie Bartlett, formerly of M. B. Leavitt's company, are in the city.—Annie Clarke was taken suddenly ill last week, and Miriam O'Leary was called upon at short notice to play Mary Ledger in The Parvenu, which she did with great credit.—Kate Denin Wilson appeared in Boston this week for the first time in sixteen years.

PHILADELPHIA.

Nothing new this week except the Harrisons, in Viva, at Haverly's, 16th. Louis and Alice Harrison are Philadelphians and have always been popular here. Viva is a great departure from the burlesque line of entertainment with which they have so long been identified. Collier's Lights o' London, 23d. Lotta is doing Bob at the Opera House and heralds a great bill for next week — our Bi-Centennial week; but just what productions of the old and well-worn repertoire will be dished up has not as yet been made known. Lively Miss Crabtree will remain until the 6th of November, when Mr. Curtis will put in an appearance as Sam'l of Posen.

The Barton Opera company succeeded The Haymakers at the Lyceum, presenting Billee Taylor instead of the Vicar of Bray, doubtless owing to the failure of the latter in your city. Harry de Lorme has been succeeded in the title role by Henri Laurent, and instead of Mlle. Jarbeau we rejoice in having Rachel Sanger as Arabella. Toto is talked of as an attraction of the near future. One thing is very certain, there will be no more cantatas on the stage of the Lyceum. It is not altogether safe to tell Joe Murphy that The Haymakers was a mistake.

The World is on at the Arch. Many fine scenes have been painted for the play. Mr. and Mrs. George S. Knight, 23d.

The Black Crook opened at the Walnut on Monday evening. It is now sixteen years or more since The Crook first invited attention here; but it still possesses attraction for the votaries of the leg drama. The Kiralfys remain throughout Bi Centennial week.

Manager George Wood has enjoyed a good run of business since he opened the Bijou. Green Bushes, the attraction of the week, was presented on Saturday evening, Lillie Hinton appearing as Miami and Madame Aubrey. William Davidge, Jr., received an excellent offer from Colonel Wood to continue at the Museum, but decided to remain under the flag of his old manager. The Quaker's Daughter, a new play written expressly for Lillie Hinton, will be produced at the Bijou on Saturday evening next, 21st. The author of the novelty is H. Grattan, city editor of the *Evening News* of this city.

Colonel Joseph Wood will open his season at the Museum on Monday evening next. There has been no end of talk about a new play as the initial attraction; but the Colonel seems to cling tenaciously to original sin in the way of an old piece. E. Mason, Jr., is the business manager and right-hand man at the Museum, and with a wisdom that does credit to his judgment, believes that the success of the theatre will be best ensured by giving new material.

The minstrels continue their bill of last week. At the Arch Street Opera House, Installment is a great take, and the Two Governors is the go at Carncross'. Ernest Stanley's American Allied Shows regale at the National Theatre, and at the Grand Central Hyde and Behman's combination.

Items: Remenyi heralds a concert at the Academy for Tuesday evening next.—The Chimes of Normandy was announced for production at the Germania Theatre on last Monday evening, but owing to the illness of a member of the company, Merry War was continued.—Hearts of Oak follow the Black Crook at the Walnut.—The upper left hand box of Haverly's Theatre has been fitted up to accommodate the orchestra, and fifty handsome chairs purchased and added to the seating of the parquette.—It is now said that Wood's Museum will open with an English adaptation of a reigning Parisian success, and that a sensational spectacular play will follow.—The disturbance in Mlle Rhea's company culminated in the discharge of Sara Von Leer. Jealousy is said to have brought about the result. Miss Von Leer has brought a suit under her contract for the balance of her salary for the season.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): The close of a heated political campaign, and the fact that the play has been literally done to death in this vicinity, played havoc with The World's business past week. To those who had witnessed poor Harry Crisp's manly, vigorous impersonation of Clement Huntingford, Robert Mantell's acting of the role differed largely in the contrast, and Maurice Pike's Mo Jewell lacked the humor which imbued Roland Reed and Russell Bassett's characterization of that prominent part. This week Joseph K. Emmet in his new play, Fritz Among the Gypsies, followed 23d by Emma Abbott's English Opera company. John McCullough is underlined for 30th.

Robinson's Opera House (R. E. J. Miles, manager): Frank Sanger and Willie Edouin's Sparks combination presented Dreams throughout the week to fairly remunerative business. The present week will be devoted to Manager Goodwin's star. Jeffreys Lewis, in La Belle Russe, followed 23d by Colville's Taken from Life combination.

Heuck's Opera House (James Collins, manager): The border drama, 20 Days, with Buffalo Bill as the central figure, has always heretofore proven a profitable card and the past week's business attested the long haired scout's popularity with local amusement goers. Aldrich and Parsloe, in My Partner, hold the boards present week, with a prospect of an unusually large attendance, and will be followed 23d by Harry Miner's Comedy Four combination. Scenic artist Hughes has been busily engaged in preparing some elaborate sets for My Partner.

Coliseum Opera House (James E. Fennessy, manager): Joe Dowling, in his new play, Nobody's Claim, has been secured for the inaugural week, Nov. 20, with a probability of the date being advanced to 18th. Harry Sargent's Gladiator combination follows 27th. Work on the theatre is being rapidly pushed to completion.

Vine Street Opera House (Charles S. Smith, manager): The popularity of the Gold Mine is apparently unassailable, as neither the departure of our country cousins at the close of the Exposition nor the interest centreing in local politics can lessen the nightly attendance.

Items: On dit, that Manager Miles contemplates doing Falstaff at an early date, in the endeavor of emulating Hackett's famous impersonation of the character. Beyond supplementing such announcement, by stating that Bob's increasing rotundity of form lends color to the report, I hazard no conjecture but "tell the tale as it was told to me."—William O. Wheeler representing the advance interests of Emma Abbott English Opera company arrived 13th.—Manager Whallen of the Buckingham Theatre, in Louisville, is paying Porkopolis a brief visit.—Arthur G. Thomas, press agent of the Aldrich and Parsloe My Partner combination, who by the way is a brother of the musical Theodore, was presented 12th, with a handsome diamond scarf pin by a number of local admirers.—Ed. Corcoran, the affable guardian of the outer portals at Heuck's, who was called to St. Louis, 11th, in consequence of the serious illness of his mother, returned 14th.—The elegant Japanese vases, "imported" especially for the occasion, and presented under the auspices of Jimmie Morrissey, on the one thousand and twenty fifth performance of the World at the Grand, 14th, were manufactured in New York, and subjected the management to the enormous cost of (probably) $2 per gross. It is more than likely if the World survives to witness another souvenir performance in Cincinnati, the audience in attendance, with even the allurement of æsthetic mementoes on such occasion, will be perceptibly diminished.—Manager J. S. Goldsmith, of New Orleans, and proprietor of the Variety Theatre in that city bearing his name, has been in the city the major portion of the week selecting talent for his resort.—Marsh Adams, a capable artist, who has been connected with the Gold Mine for several weeks past, has been secured by Manager Goldsmith to supervise the direction of his stage department, and departed for the Crescent City 15th.—Prof. Cromwell, with his art illustrations, inaugurates a brief engagement at Smith and Nixon's Music Hall, 17th.—James E. Fennessy has been named as corresponding secretary at this point, and as such will cheerfully bring deserving cases to the attention of the Actor's Fund.—Julius Cæsar will be the leading feature of the Dramatic Festival programme at Music Hall next April. The leading parts will be assumed by Barrett, Keene, McCullough and Mary Anderson, with a remote possibility of including Rhea. The stage will be 90 by 125 feet, and fully one thousand people (at least the directors say so) will participate in the production.

CLEVELAND.

La Belle Russe thrilled fair-sized audiences last week, which further proves that Cleveland invariably slights good plays and new successes on a first representation. The best house was Tuesday, as then the election returns were read by Manager Hanna from a private box. Pretty souvenir programmes were issued Friday; but rain lightened the house.

The company, though small, is evenly balanced, Jeffreys Lewis and J. F. Gotthold doing excellent work—eclipsing all former efforts here. Handsome stage setting lent additional interest to the play. Houses should have been crowded; but that is for this week, when the Brilliant Blacks—Haverly's and Callender's—compete with each other, three nights, Herrmann filling out remainder of the week. J. K. Emmet, 23d.

Good houses as usual at the Academy, even the poor stuff labelled Ikey Solomons not having a bad effect on the continued prosperity of the house. Frank Bush's Hebrew caricatures and specialties takes well; but the annexed support is very good. Latter part of the week Janauschek drew good audiences. The Irish-French troupe Davene will play big this week. Baker and Farron ditto next. Willie Edouin's Sparks follows 30th.

Items: No less than five prominent concerts are outlined for the near future, beginning with the Litta farewell 16th; company from Cincinnati College of Music, 18th; Thursby, 25th; Fanny Kellogg-Brignoli, 30th; ending with Aline Osgood company, Nov. 9, latter comprising Mrs. Osgood and the Weber Quartette, with Frederic B. Peakes, pianist.—Since the advent of the nobby Franks—Farrell and Goodwin, the press boys can't find any one too rich for them.—F. L. Goodwin left 13th for Cincinnati to arrange preliminaries for La Belle Russe.—Dave Peyser, formerly advance for Rentz Santley and Leavitt's specialty company, broke in upon us this week to puff Baker and Farron's new piece.—Edward Taylor represented Janauschek, while Harry D. Graham, formerly with O D. Byron is here in the interest of Davene's Colossal.—B. S. Gane announces Herrmann.—Prof. Hartz, looking as sedate as ever, stepped into town Sunday, 15th.—Kittie Rhodes and Manager Ward, with their leading man, Albert Roberts, run in for a day last week.—F. C. Tegethoff arrived from Memphis, 12th, having cancelled with Nick Roberts on account of his wife's serious illness.—The La Belle Russe company were at the Ikey Solomon matinee Wednesday, 11th.—Manager Hanna's attempt to advertise La Belle Russe on the West Side Monday evening, 9th, by means of a stereopticon very nearly came to grief. He located near a Democratic political meeting, which not wishing to have its attention distracted, threw stones through the transparency and threatened to break him all up if he didn't move on. He moved.

ST. LOUIS.

Grand Opera House (John W. Norton, manager): My Partner drew splendid audiences during the past week, and is as genuinely pleasing as ever. Aldrich, Parsloe, Courtaine and Miss Goldthwaite are very fine. John McCullough opens in Virginius 15th.

People's Theatre (W. H. Smith, manager): The Leavitt Pastor consolidation has given a very pleasing variety entertainment during the week, and a number of the features are fresh and original, and all of them the best of their kind. Anthony and Ellis' Uncle Tom's Cabin 5th

Pope's Theatre (Charles R. Pope, manager): Ben Maginley's new play, A Square Man, has made a great hit. The star is excellent in the leading role, and he is most admirably assisted by Libbie Noxon in the part of Blossom (one of the best characters of its kind now on the boards), and an excellent company. Marion Elmore in Chispa 15th.

Olympic Theatre (Charles A. Spalding, manager): The advent of Margaret Mather was an event of unusual importance in the season, and in view of Mr. Hill's peculiar and excessive advertising, made theatre goers rather inclined to be backward in accepting Miss Mather as an unusual star or debutante. She conquered success through this scepticism, and is certainly the most remarkable debutante ever seen on the American stage, and is accepted as such by the St. Louis theatre-goers, her audiences growing in size and brilliancy with each performance. She is slight in figure, has a wonderfully expressive and intelligent face and excellent powers of expression. Her reading is fine, clean cut, and with good qualities of force and modulation. Indeed, her strength generally is remarkable when her slender physique is considered; but really she has the vitality of a score of actresses. The most extraordinary part of her performance is her knowledge of stage pose and art. It is scarcely discernible, and yet to the practised eye shows the result of long and fine training, which must have been allied to natural ability. She has appeared during the week as Juliet, Pauline, Leah and Rosalind, and received a number of very hearty recalls during each representation. Her efforts were marred, it cannot be gainsaid, by the very unsatisfactory support rendered by Alexander Salvini in the leading roles. He is out of place surrounded by an American company, and his Italian accent absolutely rendered unintelligible whole passages. A splendid feature was Milnes Levick's assumptions. His Mercutio and Jacques were as fine pieces of legitimate work as have been seen on our stage for years. William Davidge was perfectly at home in legitimate comedy, in which he has no equal on the stage to day. Jameson, Josie Bailey, and the other members of the cast, were generally good. Colville's Taken from Life 15th.

Items: E.D. Price, agent for McCullough's company, was in town during the week.—The Elks' Lodge of this city is about to erect a fine monument over its lot at Bellefontaine, and a benefit for that purpose will shortly be given at the Olympic.—Denman Thompson played to $9,100 at the Olympic last week. The company remained in town the current week for a rest and to attend at Miss Mather's debut—salaries continuing on.

SAN FRANCISCO.

OCT. 9.

Haverly's California Theatre (Frederick W. Bert, manager): Mordaunt's Old Shipmates was produced 2d to a crowded house. The company is a good one and many of the situations clever. Frank Mordaunt is a very fine actor, and looks the character of Captain Weathergage. Lizzie Jeremy, in the role of the heroine, Harriet Lane, is decidedly weak. The lady appears too young for the character, when it is to be remembered that she and Captain Weathergage were playmates. Mattie Ferguson is a bright little soubrette, who charms her audience with her pretty, saucy manner, while Mrs. J. H. Rowe as the Commodore and Laura Wallace as the Widow Jones were very acceptable. The male characters were in good hands, especially those of Dan Denny and Captain Ned—the first assumed by Charles B. Waite and the latter by Ed A. White. The critics of three of our dailies—viz.: *Call*, *Bulletin* and *Post*—have for some cause or other been inclined to throw cold water upon Old Shipmates, for a cause probably understood by them only. But notwithstanding this the California was crowded nightly.

Standard Theatre (William Emerson, manager): Last week the Merry Minstrels played to big houses. Emerson as Hungry Jake made a hit, and Charley Reed in his parodies was irresistibly funny. Charley is a worker, and, strange to state, delights in producing something new. To night Ferguson and Mack make their first appearance. These artists come to us with a good reputation. Emerson's "Katie Kiss 'em," the Cogill Brothers as the Leaders of Fashion, the California Quartette, which consists of W. J. Morant, H. C. Wyatt, Alfred Holland and D. W. Frillman, in their choice selections, concluding with Charley Reed's afterpiece, Our Firstmates, a burlesque on Old Shipmates, fills the bill.

Items: The Baldwin will reopen 30th with The Woman in Red, Mrs. Bates playing the leading role.—The Man Fish, Charles Whightman, arrived by the last Australian steamer. He comes as advance agent for the Kohler Brothers, Dick and Jack, two 'Frisco boys, and noted musicians, who left us and went into the show business. They bring with them the Electric Boy and many other novelties.—Joseph Lamont, who earned his living by doing odd jobs around the theatres, met his death at the Bush Street Theatre last week by falling from the paint bridge.—Charles Andrews, formerly manager of Haverly's Theatre, writes that he will be here with his pantomime company to open the Grand Opera House on November 20. Mr. A. has postponed his opening date several times.—Mark Thall, of Thall and Goldstein, who took the Hattie Moore company to Oregon some four weeks ago, returned on the 8th. He did not like the looks of a trip to Montana so late in the season. The company have done fairly well, and propose, under Goldstein's management, to risk the trip. It has to be made over the mountains by stages. Hattie Moore, Harry Gates, and H. Rattenbury are the principals.—The Boston Comic Opera company have just come through the new route to Montana to Portland, and opened in their piece, The Magic Doll, said to be a kind of version of The Electric Doll, at the New Market Theatre, Portland, 5th.—Addie Rodgers wants to bring out her new play, The Amber Witch, here, if she can secure a competent cast.—Mayo has been doing good business in the interior, as also the Bert Combination.—Laura Clancey will relinquish her position in Mayo's company as leading lady at the expiration of his next engagement at the California, owing to ill-health. She goes to Southern California for rest.—Mayo wants to secure Mabel Bert for three years, to fill Miss Clancey's place. It is thought Miss Bert will accept.

BROOKLYN.

The Park Theatre is doing a heavy business with Hague's Minstrels. The love for this style of entertainment does not seem to have died out and the public rush to see it with as much gusto as they ever did. The troupe is by far the best that has ever visited Brooklyn and the instrumental and vocal music is of a much better class than is usually found in a minstrel troupe. The entire performance is a departure from the old rut and everything is bright and new—even the jokes. Many of the acts were encored and the house alternated between lengthened applause. Every night thus far the auditorum has been crowded and Walter Sinn rubs his hands and congratulates himself on his good fortune in securing so great an attraction. Next week Mankind will be presented.

At Haverly's, Minnie Palmer is playing in My Sweetheart. A very large audience greeted her on Monday night and business has been very good. My Sweetheart has been greatly improved, and Miss Palmer presents a pleasing interpretation of the principal character. R. E. Graham, the leading man, is a good actor, and the company is a fair one. Next week Sam'l of Posen will sell goods for a "Kavaughter," at this house.

Mr. and Mrs. Chanfrau are the stars at the Graud Opera House, the former playing Kit all the week, except Friday night and the matinees, when Mrs. Chanfrau will present East Lynne. The largest audiences that have yet assembled in the Grand nightly welcome Chanfrau. On Monday night the house was most enthusiastic and the curtain had to be rung up on each of the sensational scenes. Age seems to make no change in Chanfrau's acting. Next week, W. J. Scanlan.

Frank Frayne is the attraction at Hyde and Behman's this week, and is doing a good business. Next week the regular company will return from its traveling tour, and the boys are preparing a rouser for the first night.

Item: Patience Festival, at the Academy of Music, did not yield a profit to Colonel McCaull, although the best presentation of this opera that Brooklyn has seen or will see was given.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): An excellent play is produced this week, Herne's Hearts of Oak. The people appreciate it and good business is the result. Maggie Mitchell appears next week.

Lee Avenue Academy of Music: The Black Flag is drawing crowds this week. Mr. and Mrs. Nat C. Goodwin and E. F. Thorne appearing in the leading roles. Rogers' Sweetheart (Minnie Palmer) is booked for next week.

Broadway Theatre: (S. C. Keeler, manager): Mlle. Marie D'Estes, in The Surprise Party and the usual variety bill are the attractions.

NEW ORLEANS.

Academy of Music (David Bidwell, manager): Barlow, Wilson and company's Minstrels closed a remarkably successful week's engagement 7th. The troupe is an excellent one and deserves success. 8th, the John A. Stevens Comic Opera company commenced a week's engagement in what is called in the bills "an original operatic absurdity," entitled The Jolly Bachelors. The piece is well described. There was a very good audience present the first night; but since then the houses have been very slim; 11th, the bill was changed and La Perichole substituted. The substitution drew a better house on its first night; but afterwards the audiences were almost painfully small. The first-named opera is a poor one, and the company is scarcely up to the average. The press of this city have been rather severe in their comments on the troupe. C. B. Bishop, in Strictly Business, 15th.

St. Charles Theatre (David Bidwell, manager): This handsome and popular house, after having been thoroughly renovated and redecorated, will open its doors for the season, 15th. Joseph F. Wheelock and his supporting company have the first week. Wardour has been announced up to within the last few days as the play to be produced; but suddenly a change was made and John Habberton's play, called Joe Thatcher's Revenge, billed instead. This attraction will be followed 22d by J. W. Shannon's new play, Money Bags.

Items: Forepaugh's Circus has been giving two exhibitions daily for the last week to very good business. Opinion is divided as to the performances. Many features are new and attractive; others are old and rather weak. Considerable complaint has been made by visitors to the tents that, whereas fifty cents was advertised as the price of admission, they were charged sixty cents on reaching the grounds. Mr. Forepaugh should look into this matter if he desires to retain the confidence and goodwill of our people.—Cole's Circus is billed for 26th, and Batcheller and Doris for Nov. 19. I am informed that possibly John Robinson's will follow. Surely an epidemic of arenic performances! Some one must suffer—who shall it be!—On the last night of the stay of Barlow, Wilson *et al*, the members of Perserverance Fire company No. 13 attended the theatre in full unform, out of compliment to Luke Schoolcraft, who is a native of this city and an old member of the company. During his stay he was reinstated on the rolls. At the conclusion of an act by Schoolcraft and Coes, Judge Wynne Rogers stepped to the stage from the wings and on behalf of the company presented Schoolcraft with a magnificient gold badge of the company, handsomely inscribed and having a pendant in the shape of a gold lantern, the light being represented by a beautiful diamond. The presentation was very happy, and the scene an affecting one, Schoolcraft being unable to repress his feelings at the delicate attention of his old comrades. George Wilson was also the recipient of a neat compliment while here. A committee of the Verdi Club, a popular musical organization of the city, waited upon him at his hotel and informed him that in recognition of his abilities on the stage they had elected him honorary President of the club, and at the same time presented him with a handsome bannerette as a souvenier of their regard.—Mr. DeFossez, lessee of the French Opera House left the city some days ago for New York to meet his company on their arrival in that city from Europe.—The theatre is vastly improved and all ready for the opening in November. Joseph Gobay, who will manage the stage of the Grand Opera House this season, is in the city preparing for the opening Nov. 29. Joe has hosts of friends here and has met with a most hearty reception. Manager Forepaugh invited the newsboys of the city to attend the circus gratuitously, 13th. The railroad company which carries the people to the city passed the boys free of free of charge.

ALABAMA

MOBILE.

Mobile Theatre (T. C. DeLeon, manager): C. B. Bishop 13th and 14th in Strictly Business. Attendance large.

CALIFORNIA.

SAN JOSE.

California Theatre (C. W. Williams, manager): Mrs. F. M. Bates and a San Francisco company finished a week's engagement Sept. 30, playing East Lynne, Pink Dominos, The Woman in Red, Octoroon and Under the Gaslight. The receipts for the week were large. Frank Mayo and company played Davy Crockett and Streets of New York 2d and 3d to good business.

SACRAMENTO.

Metropolitan Theatre (D. J. Simmons, manager): A. M. Palmer Dramatic company closed a successful week's engagement 7th, producing Banker's Daughter and Lights o' London. Frank Mayo's company 11th, 12th and 13th.

COLORADO.

DENVER.

Tabor Opera House (W. H. Bush, manager): Madison Square company (Hazel Kirke) opened 9th for one week, and notwithstanding the play has been seen by nearly every one, drew good business.

Palace Theatre (Ed. Chase, proprietor): Business good. New arrivals: Estelle Wellington, Mamie Daurpierre. Departures: Miss Santley, Chicago; Mollie Sommers, St. Louis; Hull Sisters, Jennie Jerome and Dick Mauretus, to Durango.

Items: Denver is to have another new theatre, corner of Halladay and Sixteenth streets. Ground is now being broken for a fine building, the cost of which will be $70,000. It will have a seating capacity of 1,600. Negotiations are now pending with Eastern parties for the management. It will be completed by the first of February.—Marcus Mayer and Manager Bush could not agree regarding the rent of the Opera House for Nilsson, so the Congregational Church has been engaged.—Frank Rea, a well-known professional in the West, has accepted an engagement with the Union Square Theatre, New York.—Mollie Sommers, of the Palace Theatre, was called to St. Louis very suddenly on Sunday on account of serious illness of her mother.

CONNECTICUT.

DANBURY.

Opera House (J. S. Taylor, manager): Snyder and Grau's Church Choir company produced Patience to a good-sized audience, 10th, giving a very enjoyable entertainment. C. H. Smith's Furnished Rooms company filled in 12th, Rice's Surprise Party having cancelled. The house was well filled but the performance was very tame. Topsy Venn, the leading attraction, would do well to discard her high kicking, as it is very objectionable to refined audiences. Carrie Swain, 23d; Neil Burgess, in Josiah Allen's Wife, 24th.

Items: The Philadelphia Church Choir company enjoyed a ride about town, 10th. After the evening's performance they were entertained at the rooms of the Forest and Stream Club.

NEW BRITAIN.

Opera House (J. Hanna, manager): Booked: Bartley Campbell's Galley Slave, 26th; Grau's Philadelphia Church Choir in Mascotte, 27th; Boston Theatre company in the World, 30th.

NEW HAVEN.

Carll's Opera House (Peter R. Carll, proprietor): The event of the week was the engagement of the Boston Ideals, 11th and 12th. The Musketeers was given in splendid style. In the Bohemian Girl they were not at their best; the opera is entirely unsuited to their style; but what shall I say of their Pauline? It was their first appearance in that opera and was the best performance we have seen. Barnabee was an original and excellent Bunthorne, as you might suppose he would be. Tom Karl was hardly a model governor, and Mary Beebe, who had been in Boston sick and came on to play Angela, showed but little of her ability on account of her evident indisposition. Business was immense; at Patience alone receipts were $1,200. Topsy Venn and company, in Furnished Rooms, came 13th, giving a rollicking performance to fair house. Hague's Minstrels, 14th, were, as last year, remarkable for their singing. Large audience. Irish American, 20th, 21st. New announcements are Haverly's Merry War, 26th, 27th; Jefferson, 31st.

New Haven Opera House (Palmer and Ulmer, manager): The Kellogg-Brignoli Concert company came on 10th, to sing; by misunderstanding they were advertised for 12th. No time to drum up a house, and our unlucky managers are out a good sum. Rice Surprise Party, 13th and 14th, played Pop to

good average business. Kate Castleton and Mackay, as also May Stembler, are the prominent new members, and carry most of the work, not forgetting Fortesque. Carrie Swain returns 20th and 21st.

Grand Opera House (Clark Peck, proprietor): Closed for past week. Tony Pastor comes 19th, and Evans' Galley Slave company, 20th, 21st.

American Theatre (Press Eldridge manager): New faces, 16th, Charles Ellis, Lord and Lovely, Smith and Leopold, Clara Moore, Nana Bache, John Phillips, Georgie Melnotte.

Items: Charles Keeshin, of this city, has left to go ahead of Collier's Lights o' London company.—Annie Louise Cary was here 14th, visiting Mr. and Mrs. McDonald of the Ideals.—Conundrum: Why does Rice continually advertise Rose Temple and never bring her? This appears at the Grand Opera House 25th.

WATERBURY.

Opera House (Jean Jacques, manager): We had the Philadelphia Church Choir Opera company, 9th, in Patience to fair house. Ada Dyas in London Assurance, 11th, giving perfect satisfaction to a large audience. Frank Evans' combination in the Galley Slave comes 23d, and Hague's Minstrels 30th.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Bartley Campbell's White Slave drew quite as well as such a tiresome play deserved. I think he is making a mistake in advertising this as his greatest play. Etelka Wardell, as Nance, did the best acting in the piece. This week, Hanley's company in Squatter Sovereignty. Rice's Surprise Party, 23d.

Ford's Opera House (John T. Ford, manager): Minnie Palmer drew fair houses all week in My Sweetheart. This week, The Professor. The only performance announced for next week is on Monday night, La Mauteaux Noirs, by Charles E. Ford's company for benefit of John T. Ford.

Lincoln Hall: Emma Thursby, assisted by Emily Winant, Maud Morgan, Ferranti and Morosini, gave a very fine concert to a packed house, 10th.

Theatre Comique (T. E. Snelbaker, manager): Packed houses all last week to see J. J. Dowling's combination. This week, Ashley and Hess Specialty company. Ashley and Hess, John and Louisa Tills, John F. Byrne, Pat. Reiley, Ada Newcomb and Paul Hamlin, Charles and Rosa Hermann, Emerson and Locke and Alf. McDowell. McIntyre and Heath's combination, 23d.

Items: Mrs. C. D. Hess and son have been spending some time here. They left for New York Saturday.—Eva Mills went to Richmond this week to sing in Patience, 17th and 18th.—Kernan, of Baltimore, is negotiating for Capitol Theatre.

GEORGIA.

ATLANTA.

De Give's Opera House (L. De Give, manager): Joseph Wheelock, under management of Frank Curtis, appeared 11th and 12th, in £20,000 to light houses. Troubadours, 20th; Alexander Caufman, 23d.

Arena: Sells Brothers' Circus, 26th.

Item: Thatcher, Primrose and West's Minstrels played to a $1,200 house, 10th.

SAVANNAH.

Savannah Theatre (T. F. Johnston, manager): The My Partner combination opened last night for two nights and a matinee, 13th and 14th and were greeted with a fair house. Audience well pleased.

ILLINOIS.

BLOOMINGTON.

Opera House (Tillotson and Fell, managers): Rose Eytinge in Princess of Paris to a large audience, 11th.

Item: Tillotson and Fell have opened a roller-skating rink in connection with their other amusement enterprises.

PEORIA.

Grand Opera House (F. E. Piper, manager): A False Friend was given by Palmer's Union Square company, 14th.

Rouse's Opera Hall: Rose Eytinge to a light business, 10th.

QUINCY.

Opera House (Dr. P. A. Marks, manager): F. B. Warde and superb company in Damon and Pythias, 9th, to crowded house. The audience was enthusiastic, but there was no reception.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Aldrich and Parsloe and company rendered My Partner, 6th, to a large house. Fred Warde played Richard III. 7th, to a fair audience. Nick Robers' Pantomime company came 9th to good business. Grace Cartland, the Witch of Wall street, lectured 12th, to the workingmen. Rose Eytinge appeared 13th.

INDIANA.

GREENCASTLE.

Hanneman's Opera House (Brattin and Blake, managers): Robert McWade as Rip Van Winkle had a good house 11th. Support poor. Katie Putnam in Lena the Madcap had a large house 12th. Minnie Maddern, in Fogg's Ferry, 24th.

INDIANAPOLIS.

Grand Opera House (J. B. and G. A. Dickson, proprietors): Robert McWade appeared 11th, in his version of Rip Van Winkle, to good business. He was followed 12th, 13th and 14th by Emmet, in his new play, Fritz Among the Gypsies. Financially this was one of the most successful engagements ever played at this house. Hundreds were of a verity turned away nightly, and hackneyed standing room was at a premium. The receipts for the three nights over $3,500. This week, Barry and Fay, in Irish Aristocracy, will hold the boards for the first two nights. They will be followed by Sargent and Sullivan's Gladiators for two nights.

English's Opera House (Will E. English, proprietor): Niles, Evans, Bryant and Hoey's Meteors played to light business 9th, 10th and 11th. The company was a good one and deserved better. Robson and Crane came 12th, 13th and 14th, and had a deservedly successful engagement. All who went to see them were highly pleased, and it is a satisfaction to know that Manager English has arranged for a return at an early date. Pearl Eytinge and Maid of Arran week of 23d.

Zoo Theatre (Gilmore and Whallen, proprietors): Following is the bill for this week: Champion Athletic Trio, Crawford and McKisson, Maggie Le Claire, Wells and Sylvano, Garry Hopper, Mullelly and Mooreland, M'lle Loraine and Al. Lawrence, Harry Thorn and Maggie Willett.

Items: Al. Lipman and May Henry, of the Robson and Crane company, are both from Indianapolis, and their many friends here are pleased to note the progress they are making. Miss Henry has but lately joined the company, and has already been cast for important parts.—W. Tobin, in advance of Barry and Fay, and W. W. Kelly, manager for Charlotte Thompson, were in the city last week.

LOGANSPORT.

Dolan's Opora House (William Dolan, manager): 10th, Anthony and Ellis' U. T. C. company, No. 1, matinee, fair house. Evening performance, standing room only. 11th, Callender's New Colored Minstrels. Poor show, poor house. 12th, Helen Blythe, Only a Farmer's Daughter, to first class business.

NEW ALBANY.

New Albany Opera House (J. Harbenson, manager): Money Bags combination gave performance 11th to fair house. Barlow and Wilson's Mammoth Minstrels come 19th and will pack the house.

RICHMOND.

Grand Opera House (Dobbins Brothers, managers): The Litta Concert troupe appeared 10th to fair business. Callender's Consolidated Minstrels came 11th to very large business. Niles, Evans, Bryant and Hoey 12th to good business, followed by John L. Sullivan combination to a packed house 14th. Mestayer's Tourists 26th, Charles Gardner in Karl 28th

Phillips's Opera House (E. H. Shute, manager): Pearl Eytinge in Brentwood 26th; Pillings' Child of State 27th and 28th.

TERRE HAUTE.

Opera House (H. M. Smith, manager): Callender's Minstrels gave a good performance before a large audience, 10th; Anthony and Ellis' U. T. C. to fair business, 12th; Leavitt and Pastor's company, 20th; Bartley Campbell's White Slave, 21st.

IOWA.

COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, proprietor): Fay Templeton came 11th, and was greeted with a crowded house. Olivette was well rendered. Miss Templeton is a charming and handsome little actress, and some time ago established herself as a C. B. favorite. Whiteley's Hidden Hand company appeared 12th to a fine house.

DUBUQUE.

Opera House (Duncan and Waller, managers): Announced: C. D. Hess Opera company 20th and 21st; Frederick Warde 23d and 24th, in Damon and Pythias and Virginius.

DES MOINES.

Moore's Opera House (W. W. Moore, manager): Marion Elmore in Chispa, 9th and 10th, to fair business. Hess Opera company, 27th and 28th; F. B. Warde, 30th and 31st.

Academy of Music (Wm. Foster, manager): Katie Putnam, 27th and 28th.

IOWA CITY.

Opera House (J. N. Coldren, manager): Nothing presented here since Sept. 28. Fay Templeton is billed to appear in Mascotte 9th, and will have a crowded house, as she is a favorite.

KEOKUK.

Keokuk Opera House (D. L. Hughes, manager): Frederick Warde came 10th and 11th, to fair business. Plays were Damon and Pythias, Merchant of Venice and Katherine and Petruchio. John Dillon came 13th, in States Attorney, supported by Walters' Dramatic company. Ida Lewis, with Whiteley's Dramatic company, week of 16th, opening in Jane Eyre.

Reception: After the Warde performance night of 10th, a reception was tendered Knights Warde, Aveling and Collins, by Morning Star Lodge, No. 5, K. of P., of this city. The affair was an elegant one in every respect, and was thoroughly enjoyed by all. Toasts, speeches, recitations, instrumental and vocal music and anecdote added zest to the occasion, and it will be long and pleasantly remembered by all who were present.

KANSAS.

LAWRENCE.

Bowersock Opera House (J. D. Bowersock, proprietor): Original Georgia Minstrels 9th to starvation business—and well deserved. Milton Nobles in Interviews 11th to good house. Rice and Hooley's Minstrels to good house 13th.

LEAVENWORTH.

New Opora House (D. Atchison & Co., managers): Rice and Hooley's Minstrels played to good business 7th, but gave a rather thin entertainment. Leavitt and Pastor's Specialty company gave a fair performance 5th to good business. Their afterpiece kills the good points.

TOPEKA.

Topeka Opera House (Lester Crawford, manager): Pastor and Leavitt's combination had a packed house 5th. They give a first class variety entertainment. Andrews and Stockwell's H. D. 7th to good house. Hooley and Rice's Minstrels 9th and 10th to poor business; stormy weather.

Crowther's Topeka Opera House (George Crowther, manager): Milton Nobles 9th and 10th presented Interviews and Phœnix, to very light house first night; second, house large. When Phœnix was presented Dolly Nobles was taken suddenly ill and her part was well played by Miss Weidman.

Park Theatre (J. G. Searle, manager): Will open 14th with a big bill

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, manager): Emmet, 9th, 10th and 11th, to standing-room only. Lamb and Shannon in Money Bags, pleased fair audiences, 12th, 13th and 14th. This week Keene holds the boards in Richard III., Hamlet, Richelieu, Shylock and Macbeth.

Buckingham Theatre (Whalen Brothers, managers): A fine specialty company composed of such people as Harry Morton, Louise Murio, Miss Glenroy, Della Turner, Messrs. Richmond, Ferguson, Gredy and Sylvester, made fun during the week.

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): Carrie Swain came 9th and 10th, and gave Cad, the Tomboy, to good houses. She has a big thing in her play. One of the actors dear to the heart of Young America, Oliver Doud Byron, drew two big houses 13th and 14th, when Across the Continent and Ten Thousand Miles Away were finely given.

WATERVILLE.

City Hall (Frank Estes, manager): Baird's Minstrels 12th to a crowded house. Lizzie May Ulmer in Danites 13th to a good house. Miss Ulmer made an excellent impression as Billy Piper.

Item: J. Fred Hill, local manager, is running Baird's Minstrels on percentage on their tour through this State.

MARYLAND.

HAGERSTOWN.

Academy of Music (Edward W. Mealy, manager): C. H. Smith's Double Uncle Tom's Cabin, played 12th, to a crowed house, although it was a disagreeable night.

MASSACHUSETTS.

BROCKTON.

Brockton Opera House (H. L. Bryant, manager): Annie Pixley appeared in Zara to large house, 12th. She has good, even support, but the play is not as well liked as M'liss. Carrie Swain in Cad the Tomboy, 14th, to good house. Her reputation had preceded her, and she made the most decided hit of any star that has appeared here this season. She received a call before the curtain at the end of each act. Her support is very good. Booked: Oliver Doud Byron in Across the Continent, 26th; Jefferson as Rip Van Winkle, Nov. 2.

FALL RIVER.

Academy of Music (George Hackett, manager): A full house hissed Smith's Furnished Rooms, 9th. Another full house turned out to see Annie Pixley, 10th, in Zara. Gilmore's Band gave a fine entertainment 11th, to a small house. The Irish American to a small but well pleased house, 12th. Company good. Hazel Kirke, to good house, 14th.

Opera House (Charles H. Baxter, manager): Business fair the past week. Announced: Lottie Ward, Jennie Southern, John L. Manning, Sumner and Frement, Lang and Rosa, Sherman and Wilson and others.

Items: Charles Leve, leader of the Academy orchestra, left 13th to join J. W. Bowler's Dramatic company at Washington, D. C., for a season of thirty weeks. Manager Bixby has adorned treasurer Borden's office with a large painting of the interior of Madison Square Theatre and a bust of Esmeralda.—Manager Baxter of the Opera House is very courteous to correspondents.

FITCHBURG.

George H. Adams 7th, gave his new Humpty Dumpty to a large house. The performance was the best of its kind that has ever visited this place. 24th, Oliver Doud Byron in Across the Continent. 26th, Rhea.

GLOUCESTER.

City Hall (J. O. Bradstreet, manager): Oliver Doud Byron in Across the Continent, 9th, to packed house. Hazel Kirke, by the Madison Square company, 20th.

HOLYOKE.

Holyoke Opera House (Chase Brothers, managers): 11th, Hague's British Operatic Minstrels gave a very pleasing entertainment to a full house. Rhea's appearance 23d and 24th is awaited with interest. She appeared here, twice last season, and no star ever pleased us better. Our people are preparing to give her a grand reception. Satin souvenir programmes will be given to every lady attending the performances.

LYNN.

Music Hall (J. F. Rock, manager): Kellogg Brignoli Concert company gave second concert in Manager Rock's Star course, 11th, to a big house. Mr. Hood's second concert at Odd Fellows' Hall, 13th, also drew out a large audience.

Items: A fine drawing-room set, painted by C. W. Doble in the latest æsthetic style, was displayed for the first time at the Kellogg-Brignoli concert.—Had the pleasure of meeting Edwin Darrell (representing Miss Daisy Marko) at the Hub, on Monday last. Mr. Darrell is very enthusiastic over his new star. E. A. Locke, late of Kiralfy Brothers, will be in the company.—Professor Miller has cancelled with Hartz and returned to his home at Saugus.

LOWELL.

Huntington Hall (John F. Cosgrove: manager): The Ideal Opera company in Patience, 7th, to a large and fashionable audience. Royal Hand Bell Ringers, 11th, to a full house, giving great satisfaction. Annie Pixley packed the Hall 14th.

Music Hall (Simons and Emery, lessees): Joseph Proctor in the Jibbenainosay, 18th, under the management of William Harris of the Howard Athenæum. Carrie Swain returns 25th and 26th.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Oliver Doud Byron in Across the Continent, 10th, to good business. The company is a strong one and the scenery and stage settings were very fine; but the play did not give the best of satisfaction. Carrie Swain as Cad the Tom Boy to fair business the 11th; but gave the best satisfaction of anything so far this season.

SPRINGFIELD.

Gilmore's Opera House): W. C. Le Noir, manager): The Boston Ideal Opera company sang The Musketeers to a good audience, 6th. Hague's British Minstrels to good business, 10th. Adams' Pantomime company gave a fine performance of Humpty Dumpty to a large audience, 12th.

TAUNTON.

Music Hall (A. B. White, proprietor): Annie Pixley in her new play, Zara, 9th, to a large house. Madison Square Theatre company in Hazel Kirke, 12th. Large audience.

WALTHAM.

Music Hall (R. B. Foster, manager): Furnished Rooms, 11th, to fair business. Topsy Venn is the chief attraction. Annie Pixley presented Zara, 13th, to a large and appreciative audience, support good. Concert by Gilmore's Band, 14th, to small house.

Item: The new drop curtain was lowered for the first time 13th. It adds much to the beauty of the hall.

WORCESTER.

The past week rather quiet here; 9th, Hague's British Operatic Minstrels to large house. The performance has been spoiled by being "Americanized," and has lost the claim for refinement in minstrelsy that gave it so peculiar a charm last season. 11th, Adams' Own New Humpty Dumpty to good house. The performance as a whole was first class, and was a new version of the once famous pantomime. Adams is a worthy successor to the lamented Fox; but his company could be improved. 13th and 14th the Irish American, without Gus Levick, to small house. The play introduced many good features, but is not one that is calculated to be much of a success. Levick, who was cast in the play, was not with them, and his part was taken by Harry Bell. Levick had signed a full contract to play with the company, and it was shown to several people here; but evidently he does not intend to play with them. 15th, Abbey's Spanish Students in sacred concert to fair house. Coming: 20th, Tony Pastor.

MICHIGAN.

DETROIT.

Harry Meredith produced Ranch 10 at the Detroit week of 9th. It is unnecessary to speak of the fine acting of both Mr. Meredith and his company. The play was well mounted and the business grew steadily from the first night, the last one being an ovation. In response to numerous calls Mr. Meredith made a very neat speech, thanking the people for their generous approval. Janauschek 19th, 20th and 21st.

The Hanlons were at Whitney's 9th and 10th to good business. The Thalia Merry War company 11th, 12th, 13th and 14th to better houses. Baker and Farron 19th, 20th and 21st.

The Big Four combination played at Manager White's Park Theatre to crowded houses week of 9th. Williams, Manchester and Jennings' company week of 16th; Leavitt's All Star company 23d.

Emma Thursby will sing at Music Hall 23d. The George H. Maxwell combination came in on the 17th and will start out under the management of Garry Hough 23d, playing a spectacular drama called The Black Dwarf. The company will be composed of George H. and Addie Maxwell, Nellie Brooks and the Gregory Family. Their first stand is at Ypsilanti.

Charles Hull, business manager of "*Chaff*," has just returned from a tour of the State, and says that he found THE MIRROR everywhere.

Blanche Plunkett is in town and at liberty. Minnie Dwyer, an elocutionist of this city, soon starts out to fill engagements.

H. L. Cleveland, formerly manager of the Litta Concert company, is organizing a company to play light opera and will take the road in about two weeks.

It is reported that the Pearl Eytinge company are on the verge of stranding. It is known that a gentleman of this city advanced sufficient money to take them out of town, since them business has been deplorably poor and it is not expected that the company will last long.

Mrs. Owen Fawcett left here 14th to join her husband at Chicago on the arrival of the Union Square company.

EAST SAGINAW.

Academy of Music (S. G. Clay, manager): Herrmann, 10th, had a fair house, stormy night. Reed, in Cheek, 12th, good house.

Bardwell's Opera House (Warren Bardwell, manager): Business has been excellent throughout the week, crowded houses being the rule.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): The Thalia Theatre company, in Merry War, 9th and 10th, to only fair business. This company, taken as a whole, was the finest of its kind ever seen here, and it is to be regretted that patronage was not more liberal. 23d, Palmer and Snellbaker's Specialty company; 24th, Hazel Kirke company; 25th and 26th, Manchester and Jenning's company; 27th, Julia A. Hunt.

Redmond's Grand (E. P. Thayer, manager): Herrman and his specialty company drew a poor house 11th. Although a clever magician, Herrmann will never draw well here without giving away presents. 23d, Janauschek.

MINNESOTA.

ST. PAUL.

Opera House (Charles Hains manager): McKee Rankin, 9th, 10th and 12th in '49 and the Danites to crowded houses. Mr. Rankin's impersonation of '49 was finely given, and met with hearty recognition. Blanche Vaughan was very acceptable and attractive as Carrots, playing the part with an easy, sprightly naturalness. J. J. Holland's Arthur Dennison in '49, and the Parson in the Danites was well done. Bessie Justice as Billy Piper, made a favorable impression. Hess Acme Opera company, 12th, 13th and 14th, four performances. Repertoire, Maritana, Chimes of Normandy, Fra Diavolo and the Mascotte. Crowded houses. Miss St. Quinten, a very attractive and pleasing artiste (her first appearance in this city), made a very favorable impression as Maritana, and a decided hit as Mignonette in the Chimes and Bettina in the Mascotte. Emma Elsner's Lazarillo and Fiametta were fine renditions and admirably sustained. Rose Leighton's Germaine and Lady Allcash were finely given, and deserve especial mention. Henry Peakes gave one of the finest impersonations of Gaspard that was ever seen by a St. Paul audience, evoking a perfect furore of applause and a call. Miss Abbie Carrington sang the role of Zerlina in Fra Diavolo in admirable style, and met with a very flattering reception. The company is strong throughout and the chorus excellent. The St. Paul public always extend a hearty welcome to Mr. Hess and his excellent company. Den Thompson, 16th, week; Margaret Mather, 23d, week.

Wood's Opera House (Col. J. H. Wood, manager): Has had a very good business presenting, during entire week Effie Johns' own original drama, A Terrible Test. Miss Johns displayed marked dramatic ability in her impersonation of Margaret Wheatstone, and was ably supported by the regular company. Coming: Sid C. France, in Marked for Life.

MISSOURI.

ST. JOSEPH.

Rice and Hooley's Minstrels, 5th, to good business. The Emma Abbott company presented King for a Day to a large and enthusiastic audience, 9th. Fully one half the house was reserved. The Union Square company, 11th and 12th, in Daniel Rochat and A False Friend, to light business.

NEBRASKA.

LINCOLN.

Opera House (Ed. A. Church, manager): The return engagement of The Grace Cartland company, 5th, 6th and 7th, resulted in slim audiences, owing to the big attractions for this week. The company deserved much better business. Fay Templeton appeared 9th in Mascotte to big house. The bill for 10th was Pirates of Penzance, but was changed, by request, to Patience. Another packed house, Fay making quite an impression in the title role. The event of the season was the appearance of Abbott, 11th and 12th, and matinee, in Bohemian Girl; 11th Martha, matinee 12th, and King for a Day evening. Receipts for the three performances over $1,500. She did not please, however, the audiences openly expressing a decided preference for the Templeton company. Nick Roberts 28th, J. M. Hill's Square Man company 30th.

OMAHA.

Boyd's Opera House (T. F. Boyd, manager): Fay Templeton, assisted by a mediocre company, closed a very successful engagement of three nights and matinee, 7th—Mascotte, Olivette, Pirates of Penzance and Billee Taylor were given—the Mascotte being by far the most acceptable; 10th, Emma Abbott appeared in A King for a Day to a very large and fashionable house. The opera was well mounted and gave pleasure to the audience. Miss Abbott was several times recalled. The propriety of introducing, during a court scene in an Oriental opera, such a song as "Last Rose of Summer," seems somewhat questionable. However, the house applauded it most enthusiastically. The very handsome paper announcing the coming of Marion Elmore 11th and 12th, drew out a fair house the first night, but a very light one the second. Elmore was rather badly handicapped by her company, which, with one or two exceptions, is quite below the average.

NEW HAMPSHIRE.

MANCHESTER.

Opera House (E. W. Harrington, manager): George H. Adams' Humpty Dumpty company gave an excellent performance 9th, to a large audience. Oliver Doud Byron, 21st.

NEW JERSEY.

JERSEY CITY.

Rice's New Surprise Party, with Pop, did very fair business, 9th, 10th and 11th; Kate Castleton and John Mackay greatly appreciated, while Fortesque, as usual brings down the house. Madison Square Theatre company with The Professor, 12th, 13th and 14th, and matinee. Good business, but not great. Philadelphia Church Choir, 19th, 20th and 21st.

ORANGE.

Orange Music Hall (G. P. Kingsley, manager): The concert by Emma Thursby and a good support was the grand success on the 13th; Mr. and Mrs. George S. Knight will appear in Baron Rudolph, 19th.

TRENTON.

Taylor Opera House (John Taylor, manager): Hyde and Behman's Consolidation 9th to good house. They gave an excellent performance. Frank I. Frayne combination 11th to a small but well satisfied audience. Jumbo Davis 13th to a large audience of vulgarians. Why people will patronize such an entertainment as this and applaud an ape's grimaces is hard to understand. George S. Knight, who cancelled 17th, concluded to fill oriinal date. Booked: Ada Dyas 24th and 25th, Litta Concert company 20th; Snyder and Grau's Opera company 27th.

Grand Central Garden (John Winter, proprietor): Business past week has been very good. Announced: O'Brien Brothers, Williams and McCoy, the Russells, Edith Andow, Lulu Edwards and Billy Glenn.

Items: Manager Winter is having a new stage built at his theatre.—Manager Taylor has declared war against deadheads, and should advance agents persist in giving passes to inmates of disreputable houses, as has been the case heretofore, there is going to be trouble for some one.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. Charles E. Leland, manageress): Squatter Sovereignty 9th, 10th and 11th, to big business. The ever welcome Professor, by W. H. Gillette and an excellent company, 12th, 13th and 14th, to large and refined audiences. Rice's Surprise party in Pop, 19th, 20th and 21st.

Levantine's Theatre (F. F. Levantine, manager): Business continues good, and will probably be larger this week, the attraction being Muldoon's Picnic combination, with Gus Bruno as Mulcahy and James Kenny as Muldoon.

AUBURN.

Opera House (E. J. Matson, manager): Strakosch English Opera company played to a good house, 14th. Duff's Passing Regiment, 13th; no house at all; did not pay expenses.

Item: Miss Markham threatened to leave Duff if she could not get her salary.

BINGHAMTON.

Academy of Music (A. D. Turner, manager): Kate Claxton in Two Orphans, 9th; very large house. Madison Square company in Esmeralda drew crowded house, 14th.

BUFFALO.

Academy of Music (Meech Brothers, managers): Week of 9th, Baker and Farron played their most successful engagement in this city. They are great favorites in their native burg, and always draw well. 16th, Collier's Lights o' London opened to good house; 23d, Kate Claxton three nights; 26th, 27th and 28th, Boston Ideals.

St. James Hall (Thomas Carr, manager): 16th, 17th and 18th, Helen Coleman in Widow Bedott and The Pawnshop to rather light business. Booked: 19th, 20th and 21st, Charles L. Howard's Aunt Keziah combination.

Wahle's Opera House (Emil Wahle, manager): Strakosch's English Opera company opened this house 12th to standing room only. Their rendering of Fatanitza was a great disappointment, Mrs. Seguin-Wallace being the only redeeming feature of the company. The Bohemian girl 13th and Carmen 14th were made a little more palatable by the assistance of George Sweet, who divided what honors there were with Mrs. Wallace. The attendance was good for all performances. 19th, 20th and 21st, Haverly's Merry War company.

The Adelphi (Joe Lang, manager): Leavitt's All Star company drew crowded houses week of 9th. The Big Four—Smith, Waldron, Cronin and Martin—opened to a crowded house 16th, and will fill the theatre for a week.

ELMIRA.

Opera House (W. E. Bardwell, manager): Kate Claxton in Two Orphans, 12th, to standing-room only. First appearance here in five years. Owing to the summons to the sick bed of his wife, R. J. Dustan's role, Picard, was doubled in an acceptable manner by Donald Robertson, the Pierre of the cast. Katherine Rogers played East Lynne, 14th, to small audience. Support amateurish and weak. A new company would be advisable.

HORNELLSVILLE.

Opera House (S. E. Shattuck, manager): Meystayer's Tourists drew a large and well-pleased house 9th. Kate Claxton, in Two Orphans, came 13th, to biggest business of the season. Mary Drake, as Henrietta, was complimented.

ITHACA.

Wilgus Opera House (H. L. Wilgus, manager): Leavitt's New Minstrels, 9th, to fair house. Kate Claxton 11th, in Two Orphans; good house. The support, with the exception of Miss Vaders as Mother Frochard, and Mary Drake, is not nearly as good as that of last season.

Item: Andrew Waldron and Jennie Calef appeared here Wednesday afternoon before Justice Smith, in answer to a charge made by one Augusta Chambers, formerly a member of the M'liss company. Mr. Waldron alleges that Miss Chambers had been copying the lines of the play (for which he pays Mr. Fulford a royalty of $65 a week), intending to produce it in Canada. This is denied by Miss Chambers, who says she merely wrote down her lines to commit them to memory and alleges that while in Ithaca last month,

[CONTINUED ON EIGHTH PAGE.]

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Clapham, Harry	Mitchell, Mr.
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Chapman, J M (2)	McAuley, Barney (2)
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Crosbie, W. C. (2)	Miller, H
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Coombe, Jane,	Newhall, Frank
Callender, Charles	Norton, J W. (2)
Cahill, E.	Opportunity
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Denere, Elsie	Peck, Harry
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Elliot, Wm. J. (2)	Raeder, Frank
Freeman, Chas	Remenyi, Edward (2)
Fletcher, Samuel	Rickaby, John
Floyd, G. W.	Rogers, Jno. R. (2)
Foss, F. D.	Richmond, Miss
Franklin, Mort	Russell, Sol Smith
Freeman, Max	Rich, N.
Gunther, Harry	Raymond Louise
Gill, William	Ross, Willis
Ganly, W.	Sibson, Will
Griffin, Richard H.	Snowden, F. T
Garthwaite, Fanny	Shannon and Lamb
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Gamp, L.	Strakosch, M
Gilmore, H.	Southard, J. J
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Hinton, S H (2)	Sledge, Louis
Howland, C A	Simpson, A. L.
Harrison, Alice	Shulte, Annie
Halsey, E	Shulte, Emma
Hoey, George	Stevens, Ed A., (2)
Herbert, Amelia (2)	Smith, C. H. (2)
Hariott, Fred (3)	Sefton, Miss
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The New York Mirror has the Largest Dramatic Circulation in America.

The Railway Accident.

With the exception of commercial travellers there is no class that patronizes the railways so constantly as actors. There is scarcely a line in the network of roads covering the entire country that is not traversed daily by one or more theatrical companies. Accidents frequently occur; but fortunately it is exceedingly rare that professionals are numbered among the victims. The account of an occurrence in which several well-known people were injured, which appears in our telegraphic department, will therefore occasion a widespread anxiety among our readers the majority of whom pass the greater part of their time when they are not on the stage on the rail.

The particulars of the accident are meagre, and the exact condition of the members of Lingard's company who were among the sufferers, is not stated. But the casualty was apparently not a very serious one, as the enterprising manager, W. C. Mitchell, immediately after the occurrence, began a suit for heavy damages against the railroad company. It is reasonable to suppose that legal action would have been deferred had the condition of the injured people been really dangerous.

Morse's Little Racket.

Mr. Salmi Morse at this season annually suffers from a more or less severe attack of Passion Play fever. To a certain extent the present outbreak differs from those that have preceded it, as the symptoms are somewhat marked and include one or two new phases. But the disease will give way, in all probability, to the heroic treatment of that infallible physician, Public Opinion, as it has invariably given way before.

Mr. Salmi Morse represents that he has control of capital unlimited. He has leased a stable, centrally located, for his production. He is trying to induce James O'Neill to disband his travelling company and return to New York to play Christ. He has employed a theatrical press-agent. He has engaged an orchestra leader. He has enlisted the sympathies of a costumer. And now he fondly imagines he is ready equipped to try his little racket on New York. In the face of the negotiations for a star actor, the press agent, the musical conductor and the costume-maker, Mr. Salmi Morse expects the public and the press to believe his scheme will be a purely religious ceremony, and has accordingly christened his stable in advance "The Shrine of the Holy Passion." His eagerness to claim that his show will not partake of the nature of a theatrical exhibition is a proof of its mendacity, and it will not be accepted with equanimity. By promulgating it he thinks to pull wool over the eyes of the credulous public and the guileless newspaper man.

Through Mr. Salmi Morse's subterfuges the truth is plainly discernible. Having failed to get his sacrilegious play on the boards of a regular theatre, he is making a last effort to foist it upon the community under cover of a display of Christian fervor which is not genuine. His talk is cant, his project is hypocritical, his plans are made solely with a view to financial profit. His ecclesiastic varnish is so extremely diaphanous that it will not bear close inspection. This Mr. Salmi Morse would know were he one-half as shrewd a speculator as his capitalists give him credit for being. The religious dodge has not even the merit of being original; beside which, if we are not greatly mistaken, it will serve as a powerful weapon in the hands of the clergy, who will of course make another bitter onslaught upon the Passion farce.

There is a petition in existence at the present moment, signed by over one thousand leading bankers, merchants, lawyers, physicians, journalists, clergymen, philanthropists, actors and other residents of this city. It is directed to the Board of Aldermen and Mayor Grace, and it prays them to pass an ordinance prohibiting the representation of the Passion Play. The Aldermen, who we are assured are friendly to the matter of the petition, have it in their power, according to the opinion of the Corporation Counsel, to pass such an ordinance. If this did not entirely suppress Mr. Salmi Morse, it would at any rate delay his exhibition many months while he tested the legality of the measure in the Supreme Court.

To give a theatrical performance (and the exhibition in the "Shrine," having the accessories of scenery, costumes and music, can be adjudged such) in this city, it is necessary to procure a license, which is issued by the Mayor, under certain limitations, and with the approval of the Society for the Reformation of Juvenile delinquents. If the Society deem the proposed play at the "Shrine" to be blasphemous and demoralizing to the youth of New York, the withholding of the license might place Mr. Salmi Morse in a state of permanent embarrassment.

The Hon. Oakey Hall, whose knowledge of the law is probably greater than that of any other member of the legal profession hereabout, some time ago discovered an enactment of the Legislature making blasphemous and immoral exhibitions an offense punishable by the Courts. That law is still in force, and it would very likely cover such a case as the personation of Christ upon a public stage, and the illustration, by amateurs, of His holy Passion. This, too, might aid in putting a peremptory brake on Mr. Salmi Morse's plans.

Let it be supposed for a moment that the Passion Play was objectionable neither to Christian sentiment nor to the laws of the State. Then it would be obnoxious on purely literary grounds, for extracts from the text of the drama, printed after the author had given a recital of it at Cooper Institute, showed it up as a composition of bad English and vulgar pretense that would insult the understanding of any audience of average intelligence.

It is unnecessary to recite the innumerable reasons, set forth two years ago at great length by THE MIRROR, why Mr. Salmi Morse should not be allowed to establish "The Shrine of the Holy Passion" in our city. Even if these did not exist, there is another reason we recently became acquainted with, which alone is sufficient cause for its suppression. It is that Mr. Salmi Morse has given certain information to some of his friends regarding the scheme that convinces us of his personal impiety. We are sorry that this information is of a nature that cannot be printed, for we know that it would remove any doubts that some people may have as to the impropriety of the performance and its surroundings in the past. In the proper place and at the proper time, we would, however, unhesitatingly make it known.

Death of Frank Queen.

The profession will learn with genuine regret of Frank Queen's death. He had been ill for some weeks, and symptoms of paralysis appeared which gave his friends cause for anxiety. Yesterday he died at his home in Philadelphia. He was sixty-three years of age.

Mr. Queen was the pioneer of sporting and dramatic journalism in America. In the Spring of 1853 he established the *Clipper*. It was a small, unpretentious sheet. To-day its value is assessed at $75,000. He was a shrewd, honest man of business, and built up his paper by industry and tact. He never allowed it to be used as a vehicle for spleen or envy. Although the unostentatious, reputable course he pursued brought upon him vituperation and malicious attacks from rivals who dealt in abuse and scandal, he pursued the even tenor of his way to the end, turning neither to the right nor to the left. He was especially liberal to his staff, believing that value should always be given for value received, and his employes felt for him a universal esteem and affection. He was highly respected among the profession, to whose best interests his paper was devoted, and in the sporting world he was considered an authority. His charitable works were many. A church which he built in the Quaker City is an enduring monument to his princely generosity.

Within the past few days two valued members of the *Clipper* staff passed away, one of whom was Mark Price ("Vandyke Brown"). The loss of its founder will be keenly felt. He was a good man, an able newspaper manager and deserves unbounded honor for having established the first, and for a long time, the only respectable paper devoted to dramatic matters. Mr. Queen leaves a wife. He had no children.

Personal.

DAVENPORT.—Fanny Davenport's engagement in London has finished. It was a profitable one for the star. She is now filling some dates in the larger English provincial cities. A picture of the actress appears above.

DELAND.—Annie Deland is still ill.

GILBERT.—Although John Gilbert is better it is not likely he will play this season.

HOWARD.—Bronson Howard is visiting his father-in-law, Mr. J. W. Waterman, in Detroit.

CURTIS.—Frank Curtis has been spending a few days duck shooting at his home in Detroit.

DON.—Laura Don was compelled through illness to cancel her Indianapolis engagement.

FROHMAN.—Gustave Frohman will sail for Europe on Oct. 31 by the *Arizona*. His destination is Paris.

MAGINLEY.—Ben Maginley writes us that the Square Man did an excellent week's business in St. Louis.

THOMPSON.—Charlotte Thompson plays for the benefit of the Tecumseh Rifles, at Indianapolis, to-night (Thursday).

RANDALL.—Adelaide Randall, of the Acme Opera company, has been quite ill in Chicago, but expects soon to rejoin the troupe.

CHASE.—Arthur B. Chase called on THE MIRROR Monday on his way to Holyoke. He is of course highly pleased with the Rhea boom.

SARGENT.—How the have mighty fallen! Billy Madden, the sporting man, now runs John L. Sullivan, while Sargent goes ahead as agent.

PROFESSOR.—General W. T. Sherman and Staff occupied a box at Ford's Theatre, in Washington, Wednesday evening, seeing The Professor.

OWENS.—John E. Owens entertained, at his farm at Towson, Md., on Friday last, the bright particular Esmeralda company with which he is playing.

BARNES.—On our front page we print an excellent picture of Elliott Barnes, the author of Only a Farmer's Daughter and other successful plays.

HERRMANN.—On the 15th inst., at Milwaukee, Herrmann celebrated the twenty-fifth anniversary of his appearance on the stage. Usual souvs.

CALLENDER.—The Pullman hotel palace-car, now being constructed for use by Callender's Minstrels, will be ready for the company in about ten days.

HERBERT.—Although Tearle is coming to Wallack's, William Herbert will remain and play the business for which his contract calls: juvenile comedy leads.

ACCUSER.—Bulwer's estimate of the male biped who would raise his hand against a woman is exactly met in the person of the Accuser in the Marie Prescott case.

RHEA.—Madame Rhea's success in Philadelphia was truly great. The orchestra was crowded from its position every night and placed on the stage to make room for the public.

SIGNS.—Annie Russell and Louse Dillon, Esmeraldans, employed their leisure last week in collecting odd names on Baltimore business signs, and succeeded in gathering three hundred.

BOOTH.—A letter received by Joseph Anderson from Edwin Booth, says he does not anticipate large business through the provinces. He looks forward with pleasure to his engagement in Berlin.

ST. QUINTEN.—Lizzie St. Quinten, who is with the Hess Acme Opera company, is winning the praises of the Northwest by her admirable performance of the roles of Bettina, Mignonette, Maritana, etc.

MATED.—Charles Arnold, of the Hanlon Brothers, and Miss Vic Roy, of Denver, were married in the parlors of the Sloane House, at Sandusky, Ohio, last Wednesday. And then they went a-fishing in a lake near by.

CAYVAN.—The negotiations between Georgia Cayvan and Joaquin Miller regarding the writing of a new star play have fallen through, Miss Cayvan having given up all idea of starring for the present.

MEREDITH.—We are pleased to hear of Harry Meredith's success in the provinces with Ranch 10. The houses increased steadily during his week in Detroit, culminating in an ovation and a speech by the star.

O'NEILL.—James O'Neill has not given up his starring tour, and never had any intention of doing so. He has, however, severed his business connection with E. M. Gardiner, and is now attending to his own management.

CLANCEY.—Ill-health compels Laura Clancey to give up her position as leading lady in Frank Mayo's company. At the close of the present 'Frisco engagement she goes to Santa Barbara, Southern California, to recruit.

BOWSER.—Articles have been signed with Len Grover to write a four act comedy for Charles Bowser, in which the latter will star next season, under the management of George M. Warriner, who will also manage Papa Burleigh and Florinel.

MADDERN.—Minnie Maddern should sing "How I Love the Military" wherever she appears South. The peaceful militia of Memphis have duplicated the tactics of their New Orleans brothers at arms and given her a right royal welcome.

RHEA.—Holyoke, Mass., the home of the managerial Chase Brothers, will do honor to Rhea next Monday and Tuesday nights. Great preparations are being made in the way of floral work and souvenirs. Rhea's Philadelphia engagement was a fashionable event of the season.

MORSE.—Salmi Morse has rented a stable in West Twenty-third street to produce his Passion Play. He paid $10,000 down as security. He gets the place rent free until May 1, after which he has contracted to pay $15,000 a year for the use of the property.

PERHAPS.—Wesley Sisson, sitting in his snug office, reads slowly from a Chicago sheet: "The bottom has fallen out of the Madison Square Theatre enterprises." Then he looks over the receipts, carefully foots up the increasing bank account, and says softly: "Oh, no; I guess we don't advertise in that paper."

Is it a Coincidence?

Originality is a term as applied to plays nowadays that does not signify the invention of new materials for the making of plots, but the dramatist's ingenuity in arranging novel combinations of those constructive elements which have been in constant use since the earliest days of the drama. Often a portion of a story may strikingly resemble or possess a distinguishable similarity to another; but it does not necessarily follow that the author is a plagiarist—the worst stripe of literary felon. Examples are not lacking, on the records, of authors who have built plays upon the identical ground-work selected by preceding writers without previous knowledge of the fact. Such coincidences, remarkable though they be, are not so inexplicable as they at first appear, when we reflect that the playwright is but the operator of a kaloidescope which contains a conglomeration of human passions, susceptible, by skilful arrangement of the most delicate prismatic forms of expression. Turning his instrument he plays upon the color, and out of a chaotic mass brings an infinite variety of pictures, beautiful to look upon—that is, if his adjustment be masterly. Can it be said that there is anything very wonderful if, by accident, the combinations occasionally bear a likeness to each other when we consider the limited source from which all have been obtained?

Bronson Howard would not, we believe, be guilty of deliberate plagiarism. Aside from the knowledge that all his actions are weighed by considerations of the utmost nicety and honor, we know that his professional reputation is not clouded by doubts on that point. We are certain that if his literary integrity has been impeached no such accusations have been successfully sustained. He seems to be imbued with a healthy zeal to originate on his own account, and he entrusts the results of his labor to the public with the satisfactory assurance, whatever their fate may ultimately be, that he solely will enjoy the praise or endure the censure. This rare spirit of manly independence, we are forced to admit, is not shared to any alarming degree by Mr. Howard's fellow dramatists. In digesting what follows, the reader will please bear in mind the solution we have given of the easy possibility of coincidences in play writing. We do not charge Mr. Howard with plagiarism, for we believe in him and feel confident of his ability to explain away awkward impressions which may obtain among those who are not so cognizant of his character as ourselves.

Young Mrs. Winthrop is burthened with very little plot. Its slender story merely threads together a few trite incidents of everyday life, chiefly meritorious for the good moral they point and the truthfulness to nature they exhibit. The prosaic quarrel and subsequent reconciliation of a young married couple forms the sum and substance of the play. It would be an uninteresting subject were it not interestingly treated by Mr. Howard and charmingly acted by the Madison Square company.

"Fortune's Marriage," a novel written by Georgiana Craik in 1881, treats of the love, marriage, quarrel, estrangement and succeeding reunion of a young man and an equally young wife. The causes that lead to these episodes are fully described, and the motives by which the characters are actuated undergo a careful analysis.

From this brief outline it may be seen that the purpose of Miss Craik's novel and Mr. Howard's play is one and the same. But, strangely enough, the similarity goes many points beyond this, extending even to the characters, minor incidents and many small details. We have compiled a synopsis in brief of the book and the dramatic work, showing the resemblance referred to as existing between them. Here they are:

THE NOVEL.	THE PLAY.
Fortune Denbeigh and Ronald Glyn fall in love with one another, and after an uneventful country courtship are wedded. The young couple live in a handsome house in the fashionable quarter of London. Glyn being a conscientious man spends a good deal of time attending to his law-practice. Fortune, left much to herself, seeks the society and companionship of Mrs. Stratton, a lively woman belonging to a rather fast set. Fortune has a child named Frankie whom she neglects for her friends. While Fortune is gone for a day's pleasure at Richmond, with Mrs. Stratton, against the express desire of her husband, the child is taken suddenly ill. Glyn is summoned to Frankie's bedside to find his wife absent and at the scene of gaiety. She returns at night, but is not allowed to go to her boy. When she learns of his death she endeavors to affect a reconciliation with the husband, the sorrow drawing her towards him for comfort and sympathy. In the face of their adversity he rejects her approaches coldly. Fortune then goes to her parents, who take her to the continent in order to avoid recollections of her troubles. At the expiration of two years of separation she returns to London. Glyn and she are finally reunited. Glyn's sister, Ursula, during the progress of the story acts as Fortune's confidante and her brother's mentor. She brings the husband and wife together by a little strategy after their estrangement, and is always administering sound advice when she is not pouring oil on their domestic troubles.	Constance and Douglas Winthrop are young married people who have wedded after making love in the farm-country of New Hampshire. They are wealthy and dwell in a splendid residence in the aristocratic section of New York City. Winthrop is a shrewd, successful man of business, and his speculations engross so much of his attention that he spends little of his time at home. Feeling the neglect, Constance strives to drown her feelings by hotly entering the whirl of society, seconded by her bosom friend, a Mrs. Dick Chetwyn, a frivolous woman who moves among a very gay and somewhat questionable circle. Her child, Rosie whom she loves, has missed a good deal of maternal tenderness. While at a ball, in company with Mrs. Chetwyn, and which she attends in violation of her husband's wish, the little girl has a spasm. Winthrop is called home by the family doctor. He finds his wife has disobeyed his instructions. She comes home late at night. The doctor does not allow her to enter the sick-room. The child dies. Winthrop seizes the opportunity to approach Constance with words of love. She refuses his advances even over the corpse of their child. Winthrop separates from his wife to go abroad for change of scene. After some months he comes back to New York, and through the kindly subterfuges of a lawyer is reconciled to his wife. In the course of the play Mrs. Ruth Winthrop is the adviser of both her son Douglas and Constance.

"Fortune's Marriage" was published before Mr. Howard put pen to paper for Young Mrs. Winthrop. In the former the characteristics of Buxton Scott, Ruth Winthrop and Edith are compressed into the personality of Ursula Glyn. There are several more marks of similarity but, the chief one lies in the general outlines of the two stories. "Fortune's Marriage" is printed in the Franklin Square Library and may be bought anywhere for twenty cents.

The Usher.

In Ushering
Mend him who can? The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

From Celia Logan I have received the following letter, which I print, so that fault finding actresses of the present time will see that those of another period know how to take criticism for exactly what it is worth: "Your searching and able criticism of my lecture commands my heartiest thanks. Such defects as you have called my attention to, I will endeavor to overcome in my future efforts. I am very grateful for your fine notice of an attempt on my part to atone for a most unmerited attack on the profession by a member of my family." The attack alluded to, I suppose, is that of Miss Logan's sister, Olive, who is a gossipy writer of foreign letters for American papers and whose name is quite the reverse of her nature, so far as it is represented in her literary products.

* * *

The art of making up is better understood by our actors than those of any other country except France. I do not know why it is, but the English professionals that emigrate to our shores are wofully deficient in that respect, and their shortcomings are frequently the cause of much inartistic effect. John Howson is especially clever in making up. His very extraordinary counterfeit of Oscar Wilde in Patience contributed a great deal to the success of the Bijou production of that opera. In the Sorcerer on Tuesday night he presented a still more remarkable caricature. John Wellington Wells, by the aid of Howson's deft powders, grease-paints and excellent wig and beard, became an exact portraiture of that fiery sensational divine, the notorious T. De Witt Talmage. Aside from the humor of it, there were evidences of really artistic treatment in the delineation, which the audience was quick to recognize. As a study of the wonderful transformations to which the human face may be subjected, I commend Howson's make up to all my readers.

* * *

I hear that James E. Fennessy, manager of the Coliseum Opera House in Cincinnati, has been selected by the Trustees of the Actors' Fund as corresponding secretary at that point with power to relieve deserving cases which may be brought to his attention. Mr. Fennessy has been Manager Heuck's valued assistant since the latter's introduction to theatrical life, and the selection meets with hearty approval in the Queen City.

* * *

I have several times directed attention to THE MIRROR'S department devoted to the publication of the advance dates of travelling companies. It is the only complete list of this kind that is published. Its preparation entails no little care and labor. In most cases the dates are procured from managers, and their reliability is therefore vouched for.

Impositions in the South.

There is much complaint on the part of the profession about the petty extortions practiced on them in the South. The street-car fare at Greenville, S. C., is a case in point. To all residents of the town but five cents per trip is charged; but actors are forced to pay ten cents. For each piece of baggage twenty-five cents is charged, and there is always a demand for complimentary tickets for those who handle the baggage. Complaints are also made of the high rates charged by all the Southern railroads to travelling companies. It should be seen to that these mean extortions are ended.

Mid-Air Monopoly.

[New York Dispatch]

The Elevated roads are not satisfied with monopolizing the portions of the streets and sidewalks which their posts and stations occupy, but they even want to deprive the Common Council of the right to grant permits for the erection of newstands, and would grasp that power themselves. The roads have been trying to drive away the news stands which have been erected in the neighborhood of their stations, and they even claim the power to prevent the sale at the various stations of papers which have not paid the road a bonus, though the men running the news depots at the stations have to pay the companies high rents. The insolent cupidity of the Elevated roads has never been equaled in this city, where corporations and monopolies are more grasping than in any other city in the world. Will the people endure forever the arrogance of the Elevated roads?

TELEGRAPHIC NEWS.

FLASHED TO US FROM EVERYWHERE.

Serious Accident to the Lingard Company.

[BY TELEGRAPH TO THE MIRROR.]

SANDUSKY, O., Oct. 18.—A broken rail on the Indiana, Bloomington and Western Railway threw a car containing the Lingard company down an embankment near here yesterday. All of the members are more or less injured, but none fatally. W. H. Lingard and Miss Ashley have sustained injuries to the spine. Alice Dunning Lingard is severely bruised. Miss Francis is hurt about the shoulders. The injured have been brought here. St. Maur will send particulars. Manager Mitchell sues for damages.

Quaker City Notes.

[BY TELEGRAPH TO THE MIRROR]

PHILADELPHIA, Oct. 18.—The Barton Opera company in Billee Trylor opened Monday night at the Lyceum to a packed house. Standing room at a premium. Stephens and Solomons received an enthusiastic call at close of second act. Mr. and Mrs. Comley (Lizzie Harold) occupied the proscenium box. Marie Jansen scored a hit as Phoebe; but W. H. Seymour is the most clever actor of the company.

Lotta gave Bob at the Opera House and drew a large audience. The Kiralfy Brothers opened at the Walnut to a crowded house. The Crook affords unusual lavish opportunity for the display of female form in as scant apparel as the law allows, and therefore lookers-on in Venice are not wanting. The World is the attraction and is well presented at the Arch.

A large audience greeted the Harrisons in Viva. The play does not amount to much, but the variety work done by the stars amuses.

William Davidge, Jr., was not to have commenced at the Bijou Theatre until next week; but by particular request he appeared last evening in Green Bushes. Col. Joseph Wood will offer at the Museum on the 30th a new play entitled Helen of Troy.

Professor Gillette Appreciated.

[BY TELEGRAPH TO THE MIRROR]

WASHINGTON, D. C., Oct. 18.—The Madison Square company opened to an immense house Monday night with The Professor. The audience took to Gillette at once. McGeachy is delighted with his success.

At the National, Squatter Sovereignty is drawing immensely. Hanley will carry away a good pot o' money as his share of the week's business.

The Comique is doing a splendid business with the Ashley-Hess combination. Some of the people belonging to this company are very good in their respective lines. Manager Snellbaker is the best humored man in town, and is making a great success of the Comique, the first real variety theatre our city has had, certainly, since the war.

Theatricals in 'Frisco.

[BY TELEGRAPH TO THE MIRROR.]

SAN FRANCISCO, Oct. 18.—Mayo opened his farewell season to a large house on Monday night, in Van, the Virginian. The attendance fell off some last night. Emerson's business was never better than this week. He reappeared last night after four days' absence through illnes. Ferguson and Mack are a great success. Grand, Bush and Baldwin are still closed. J. M. Ward has been added to Mayo's company.

In Leadville.

[BY TELEGRAPH TO THE MIRROR]

LEADVILLE, Oct. 18.—The Ressian Slave opened at Tabor's Monday to good house. J. W. Jennings was the star. Belle Miller, the leading lady, is sick. May Smith, a favorite, has returned and has been presented with a diamond ring. Fanny Wood and John Brace are new faces.

Openings in Cleveland.

[BY TELEGRAPH TO THE MIRROR]

CLEVELAND, Oct. 18.—Callender's Minstrels had an immense audience at the Opera House on Monday night. Little had a packed house at the Tabernacle. The Davene company had a very fair house at the Academy. Rain interfered with the attendance at all places of amusement last night.

Humpty Dumpty in Albany.

[BY TELEGRAPH TO THE MIRROR]

ALBANY, Oct. 18.—Adams' Humpty Dumpty opened to a good house on Monday; but the attendance took an unaccountable drop last night. Haverly's Merry War company had the same experience at Tweddle Hall. Their performance is poor; but last night it improved very much over that at their opening.

Pastor Miln's Debut.

[BY TELEGRAPH TO THE MIRROR.]

CHICAGO, Oct. 18.—The first appearance of George C. Miln, the former pastor of the Unity Church, at the Grand Opera House on Monday night, was greeted by a large audience. Mr. Miln, in making his debut, chose Hamlet as his initial character, and gave a smooth performance of the melancholy Prince. His acting was somewhat crude but his elocution was good. He cast aside the traditional readings in many places and made many innovations. The ex reverend gives promise of becoming a good actor in time. He has a somewhat graceful presence and a powerful voice, which he knows how to use to advantage. Burleigh's Othello last night was mediocre.

The Lights o' London was played to a packed house at Haverly's by the Union Square company, and it promises to do well here. Mary Anderson commenced her second week, to excellent business, at McVicker's. Robson and Crane gave D. A. M. to a full house at Hooley's.

Various Successes in Boston.

[BY TELEGRAPH TO THE MIRROR.]

BOSTON, Oct. 18.—The opening of the Windsor Monday night, under the new management of George E. Lathrop, drew a tremendous audience. Baird's Minstrels was the attraction, and gave an excellent performance. Although Esmeralda, Modjeska and Joe Murphy had to be played against, every seat was sold and a large number of persons were compelled to stand.

The Madison Square Theatre company present Esmeralda at the Park this week. John E. Owens made a hit as Old Rogers. Walcot and wife played Estabrook and Nora Desmond respectively, a change from the New York cast. Joe Murphy is drawing good houses in Kerry Gow at the Howard Athenæum. Modjeska as Frou-Frou draws well at the Globe. Her season has been successful.

Elmirans Pleased with "Esmeraldy."

[BY TELEGRAPH TO THE MIRROR.]

ELMIRA, N. Y., Oct. 18.—Esmeralda, with Charley Haslam as manager, played to big business Monday night. The cast, embracing Leslie Allen, wife and daughter, won deserved applause. Any company bearing the Madison Square trade-mark will always secure a good house here.

Minnie Maddern's New Play.

[BY TELEGRAPH TO THE MIRROR.]

MEMPHIS, Oct. 18.—Rexina, Minnie Maddern's new play, was successfully produced Saturday night. Think it will prove the best in her repertoire. The first and third acts, however, need pruning; too much dialogue and too little acting.

Roland Reed's Birthday.

[BY TELEGRAPH TO THE MIRROR.]

DETROIT, Oct. 18.—Roland Reed's opening was the largest here on Monday night at the Detroit. Monday was his birthday, and Manager Mortimer presented him with a handsome diamond ring. Mortimer has signed for a return date.

The Germania Theatre company are doing fairly at Whitney's. The authorities forbade their giving a Sunday night performance.

The Manchester and Jennings company opened big at the Park, and the attendance was large last night.

Big Receipts.

[BY TELEGRAPH TO THE MIRROR]

SPRINGFIELD, O., Oct. 18.—The receipts for two nights of Le Voyage en Suisse were $1,300.

Oliver Doud Byron.

[BY TELEGRAPH TO THE MIRROR.

BANGOR, Oct. 18.—Oliver Doud Byron's first appearance was very flattering to the star. The Opera House was crowded. The receipts were over $600. He will hereafter find this one of his best stands East.

Caufman Down South.

[BY TELEGRAPH TO THE MIRROR.]

SAVANNAH, Oct. 18.—Alexander Caufman played to good business Monday and Tuesday nights. His support is excellent. James O'Neill, for the last two nights of this week, is anticipated pleasurably.

Street Cars Blocked by Haverly's Troupe.

[BY TELEGRAPH TO THE MIRROR.]

BALTIMORE, Oct. 18.—Haverly's Mastodons opened to the largest house of the season. The streets in the vicinity blocked; street cars could not get through the crowd. Hundreds were turned away. The newspapers tried to outdo each other in interviews on Haverly's party the past week.

Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

RACINE, Wis, Oct. 18.—Baum's Maid of Arran company closed week's engagement with me to crowded houses. They made a big hit in Chicago. DAN'L SHELBY.

ST. LOUIS, Oct. 18.—Taken from Life opened at the Olympic to over $1,600, and was pronounced by 2,700 people and the entire press a huge success. We opened to the largest audience ever in the Olympic, exceeding even Emmet. FRANK FARRELL.

NEW ORLEANS, Oct. 18.—Our victory is complete. New Orleans accepts us with open arms. Academy positively packed to the doors Monday night. Prospects for the week brilliant, which doubly proves Strictly Business and Bishop the grandest success of this year. FRANK W. PAUL.

Salmi Morse's Holy Shrine.

Salmi Morse, who has still got Passion Play on the brain, has lingered about New York ever since his first attempt to produce the sacrilege was frustrated, in the hope that an opportunity might arise to bring it out. All this time he has claimed to have backing, variously estimated at from $30,000 to $300,000, and the only reason why he was not able to get his drama put on was that no manager in this city would take hold of the scheme or allow his theatre to be used, at any price, for such a purpose.

A few weeks ago Morse changed his tactics. He gave up the plan of producing The Passion Play on the boards of a regularly appointed theatre, and conceived the idea of securing an edifice in which to carry out his more or less shrewd project on his own hook, and without the assistance of a theatrical manager. He asserts that he has obtained a lease of the stone building on the upper side of West Twenty-third street, between Sixth and Seventh avenues, which is now used as a livery stable. The property, he thinks, especially commends itself to his purpose, as it was formerly a Protestant Church. He intends to give the building a thorough overhauling; take out the horse stalls, and put in others for the use of the public; erect a stage, dig a pit for the orchestra (which will be covered by a hood like that of Wagner's Theatre in Bayreuth) and call the place "The Shrine of the Holy Passion." A high price of admission will be charged and performances will be given daily. The theatre is to be finished in sixty days, and will be inaugurated on the anniversary of Christ's birth, when a crowd of priests, ministers, editors and lawyers are expected to be present by invitation of Morse, who is to show them how the thing works before opening to the general public.

Professional actors are not to be employed, as the projector thinks they would detract from the nice air of financial righteousness he intends shall hang around the theatre; besides, they would cost a good deal more than the unknown amateurs that he means to drill for the performance. Everad Stuart has been engaged to look after the business management of the Shrine and attend to its press interests. Morse thinks Mr. Stuart's experience in directing ballets at the Alcazar will be of extreme value, and he even hints that his new business manager will be able to secure some pretty coryphees for the chorus of angels, in which case the Mashers' Row of the Shrine will not be without its attractions for our *jeunesse doree* and the bald-headed brigade. Morse has informed his most intimate friends, and these only under injunctions of strictest secrecy, that if the Passion racket does not "catch on" as he hopes, the Shrine will be turned into a regular theatre where the proprietor's collection of obsolete words and enigmatic stories (which he singularly enough is pleased to call "plays") will find a stage always open for their reception. The Doctor of Lima we understand will be the first infliction. Many dramatic problems of a similar character are in writing and ready to follow.

In retailing Salmi Morse's plans, which by the way are made public in this article for the first time, and which he has tried very earnestly indeed to keep out of print, we have not suggested the probability of their coming to naught. Since THE MIRROR put an effectual quietus on Morse's scheme two years ago he has been kicking against the pricks and at one time succeeded in enlisting the assistance of Frank L. Gardner and other theatrical speculators. But we have not heard of a performance of The Passion in this city, nevertheless.

There are sixty days between now and the time when Morse purposes opening his Shrine, before which the inhabitants of Gotham are expected to flock and worship at $2 apiece. Many obstacles may present themselves within sixty days.

Professional Doings.

—Every Saturday night since Romany Rye has been running people have been turned away.

—Amy Lee has been engaged to take Rose Temple's place with the Jollities combination.

—An oil painting of M. B. Leavitt graces the first scene of Leavitt's Gigantean Minstrels.

—Patti sailed for America yesterday (Wednesday).

—Edward Arnott has joined Marion Elmore's Chispa company.

—Amy Gordon is now the prima donna of Haverly's Merry War company.

—Fred Burgess is the business manager of Neil Burgess' company this season.

Walter Fessler joined Milton Nobles' company at Topeka, Kas., last week.

—J. J. Kelly has been engaged as advance of the Child of State combination.

—Geistinger will appear in Offenbach's Parisian Life at the Germania Friday night.

—Katie Putnam is playing her way toward 'Frisco, where she will open in a few weeks.

—Lee Ottolengui has resigned the business management of the Waldron M'liss combination.

—Charles Sturges, late of the Abbott Opera company, and Lizzie Ott have joined the Tourists.

—Haverly's Mastodons are playing in Baltimore this week, having had immense houses thus far.

—M. H Johnson's "Theatrical Guide" is a mine of information compressed within the covers of 200 pages.

—Mattie Vickers has had a play written for her, entitled Jack. It is calculated to display her variety talent.

—One of C. H. Smith's mammoth majestic double-twisted Uncle Tom organizations has disbanded at Lewiston, Me.

—J. M. Hardy has been engaged by Brooks and Dickson to play Sir Clement, in the World, commencing Oct. 30.

—A. D. Bradley, whose marriage was mentioned in our last week's issue, is said to have softening of the brain.

—Gus Mortimer's Cheek will be seen at Haverly's Theatre in the course of a few months. It is already booked.

—H. D. Clement, of Beloit, Wis., has assumed the management of the Hyers Sisters. They are touring the Northwest.

—Sara von Leer, late of the Rhea train, is "taking time by the firelock" and booking dates for a starring tour next season.

—Owing to the failure to complete the Bijou Theatre, Boston, the Lingards have open dates for two weeks from Oct. 30.

—Major J. B. Hinman, formerly city editor of the Chicago *Times*, is associated in the management of the Miln Burleigh company.

—Oshkosh, the Phœnix City of the West has a handsome new opera house in process of completion. It will have a thousand seats.

—When a new play starts on its travels with a metropolitan boom, it never fails to return to us "revised and otherwise greatly improved."

—Arthur G. Thomas, in advance of the My Partner combination, was presented last week, in Cincinnati, with a valuable diamond scarf pin.

—Only a Farmer's Daughter had the largest Wednesday matinee yesterday on record at Haverly's Theatre, with the single exception of one of Emmet's.

—Managers of traveling companies are warned that a half dozen circuses will attack New Orleans in detail 'twixt now and the middle of next month.

—Lillie Hall's Burlesque troupe, which has been storming among the red barns of Pennsylvania, disbanded peacefully at Reading last Saturday night.

—F. W. Wyckoff, of C. B. Bishop's company, has been suddenly called home to attend the funeral of his mother, who died before he could reach the bedside.

—It is rumored that Leavitt has taken the Alice Oates Opera company in tow and will manage that concern, filling all dates for which the organization has contracted.

—Mrs. Florence will try to rival Mrs. Langtry in the display of elegant stage toilettes. She will make her reappearance at the Grand Opera House on Monday next.

—The firm of Solomon and Stephens have been engaged for a number of years to Brooks and Dickson, who will take charge of all of the operas which they have written or will write.

—Both Editor Cockerill and the victim of his pistol, Col. A. W. Slayback, were members of the St. Louis Lodge of Elks, and had a large circle of acquaintance in the profession.

—A rumor comes from Detroit that Pearl Eytinge's Brentwood company will soon be numbered among the surprisingly few theatrical craft that have run into shoal water thus far this season.

—Herrmann will be deeply grieved to learn that he can never draw a good house in Grand Rapids, Mich., without giving away presents. He must resign G. R. to the tender mercies of the fakirs.

—Christine Nilsson will make her re-entree at the Music Hall, Boston, on Nov. 1. Her company includes Miss Hope Glenn, Theodore Biorksten, Signor Del Puente and the Mendelssohn Quintet Club.

—Two new sets of scenery for The Romany Rye are now being painted by Joseph Claire for use on the road. Ben Sherwood is superintending the job. The scenes are all hinged and adapted for traveling purposes.

—Julia A. Hunt resumes her season at Toledo, O., on the 23d inst. All dates will be filled after that time. Florinel will be revived, and the company will be under the management of George M. Warriner.

—Sam B. Villa writes that he is having more than his usual prosperity, and that he proposes to take in Missouri, Iowa and Minnesota this season. Agnes Wallace-Villa is making a big hit everywhere in M'ghette.

—H. Guy Carleton, a Chicago gentleman who dabbles a little in the dramatic literature of the dailies there, is the very latest to be credited by rumor with having written a play for the Madison Square that has been accepted.

—H. W. Brown has just finished the first act of a new piece for the Tourists which is to be played next season. Mr. Brown, who is the manager of the Tourists, is a son of the late G. H. Brown, one time proprietor and manager of the Princess' Theatre, Manchester.

—Active preparations are being made for the production of Rip Van Winkle at the Standard on November 1. The chorus is being drilled daily. Alfred Cellier will direct the music, Charles Harris will direct the stage and Dolaro will be the bright particular star.

—F. W. Paul, C. B. Bishop's manager, takes our Augusta (Ga.) correspondent to task for a little adverse criticism on Strictly Business. Correspondents have certainly the right to express an honest opinion, and in this case it was a reflection, not of, but in, THE MIRROR.

—Harry Deakin, of Milwaukee, claims that his Lilliputian Opera troupe is all right. Our unofficial advices are rather blue. The raw winds from the lake at that point proved too much for the colored talent in the Exoduster troupe. The New Orleans Minstrels also succumbed to the same influences.

—George H. Jessop and William Gill have written a new play for John T. Raymond. The title is In Paradise, and the scenes are all laid in California; but it is not a mining play. The principal character (written specially for John T.) is a bulldozing politician. It will shortly be produced.

—John E. Ince writes that success was "Ince tantaneous" at his opening in Naugatuck Saturday night. Following is the full company as revised: John E. Ince, Harry Mack, Charles W. Allison, Emma Jones, Theresa Newcomb and Alice Diver; Prof. D. Kelly, musical director; Louis M. Meyer, manager; Claude Williams, advance.

—Pond's play, Her Atonement, with Emily Rigl in the principal character, is not ready for production. Niblo's and Haverly's Fourteenth Street Theatre are both willing to bring it out; but the arrangements are not yet complete. It will be produced soon, however, at one of the above theatres. The play is not a melodroma, although it affords scope for the display of some beautiful scenery.

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

Miss Calef, at the instigation of Mr. Waldron, took from her trunk the manuscript and also a diamond ring and some silk hose. The accused were brought here from Salamanca and gave bail for their appearance before the grand jury.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): William J. Scanlan, 9th, in Friend and Foe, to good business. The entertainment was a very pleasing one, the singing of Mr. Scanlan being worthy of special mention. Mestayer's Tourists, 10th, drew a fair-sized audience.

KINGSTON.

Music Hall (W. H. Freer, manager): A party of amateurs, calling themselves the Standard Uncle Tom company, struggled through that play on the 13th, to a very large audience, and gave, without exception, the most miserable peformance that it is possible for human beings to give. The party travel in light marching order, their baggage, consisting of one trunk and three valises, and the hotel proprietor who levies on it is stuck. Coming: John Jack and Annie Firmin, in East Lynne, 19th; Camilla Urso, 23d; Clark's Fifth Avenue combination, 27th and 28th.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Barney McAuley drew a good house to see The Jerseyman, 12th, and they were pleased. William Stafford in Hamlet, 21st.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): George H. Adams' Humpty Dumpty appeared 13th, to very good business. This is without doubt the greatest creation in the pantomime line traveling this season. Mr. Adams will accept our thanks for courtesy extended.

RONDOUT.

Sampson Opera House (Phil Sampson, proprietor): Sol Sam's Minstrels, 9th, to a fair house, and proved themselves to be the worst gang of barn-stormers that ever visited this city, not excepting Harry Robinson. The only redeeming feature of the entire entertainment was the Hogan Brothers, and they might get into better company. Mrs. G. C. Howard's Uncle Tom party played to good business 12th, and gave excellent satisfaction.

ROCHESTER.

Corinthian Academy of Music (Arthi Leatchford, manager): The Germania Theatre company did a medium business 9th and 10th; W. J. Scanlan, supported by a fairly good company appeared in Friend and Foe, 12th and remainder of the week to good houses. Mr. Scanlan sustained his reputation as an excellent comedian. His singing was received with great applause. Bertha Welby, 19th, 20th and 21st.

Grand Opera House (P. H. Lehnen, manager): Duff's Passing Regiment drew good audiences 9th, 10th and 11th; Gorman's Church Choir company presented The Mascotte, 12th and 13th, and Patience, 14th, to highly pleased audiences. Emma Carson, in the leading roles, did exceedingly well; her modest and unassuming manner gained many friends. Her voice though not a strong one is well under control, and she handles it with considerable skill. Carrie Godfrey's fine contralto was heard to advantage as Lady Jane. Signor Tagliapietra did some good work and was enthusiastically recalled. The rest of the company rendered efficient support. Kate Claxton, 19th and remainder of the week.

Museum (G. N. Hotchkin, proprietor): Business good throughout the past week. The attractions being Belle Moore and May Fellows, vocalists; the Three Brichlers, acrobats; Signor Dealmo, magician; G E. Donner, ventriloquist. The present week, the Hotchkin Family in a series of concerts.

Items: Although scarcely able to leave her apartments Emma Carson of the Church Choir party pluckily appeared at each performance. Manager Grau of the above company, informs me that he is negotiating with several prominent artists to add to his force, and it is his intention to produce several of the old standard operas.—Resident manager Truss of the Grand has secured a staff of assistants that gives great satisfaction.

TROY.

Griswold Opera House (S. M. Hickey, manager): The Madison Square Professor company came 9th, 10th and 11th to good business. Squatter Sovereignty had large audiences, 12th, 13th and 14th. George H. Adams' Humpty Dumpty troupe, 19th, 20th and 21st; Kiralfys' Around the World, 23d, 24th and 25th.

Rand's Opera House (Gardner Rand, manager): William Stafford and company in Merchant of Venice poorly patronized, 9th. Mrs. Howard's Uncle Tom's Cabin, 20th and 21st.

Grand Central Theatre (Peter Curley, manager): A good variety company holds forth to paying business.

UTICA.

Utica Opera House (Theo. L. Yates, manager): Barney McAuley in Uncle Dan'l and the Jerseyman, 9th and 10th, to very good business. The latter piece was well received. William Stafford, 13th and 14th, in The Merchant of Venice and Marble Heart, respectively, to fair business, though deserving of much better as his acting is really fine and won many admirers. Boston Ideals, 20th and 21st; George H. Adams' Pantomime company, 23d; opening of Opera House lecture course, 27th, by the Kellogg-Brignola Concert company.

OHIO.

AKRON.

Academy of Music (W. G. Robinson, manager): 9th, Farmer's Daughter (Helen Blythe) to a big house. The star was well received, and little Etta Gilroy scored a big success; 23d, Esmeralda; 25th, Fun in a Boarding School (John E. Ince); 26th, Barry and Fay; 27th, Barney McAuley.

CANTON.

Opera House (Louis Schaefer, proprietor): 7th, Pathfinders; poor business; 10th, Mme. Janauschek; good; 11th and 12th, Little's World company; 13th, M. B. Curtis's Sam'l of Posen; very good.

COLUMBUS.

Grand Opera House (Geo. E. Stoneburner, manager): The Gladiators had a crowded house, 9th. The "show" seemed to give satisfaction. M. B. Curtis, 11th, to standing room only. J. Z. Little's Against the World 20th and 21st.

Comstock's Opera House (F. A. Comstock, manager): The Harris Comedy company with Charles Fostelle as Mrs. Partington, played to light business, 9th and 10th. Keene as Macbeth and Richard, 11th and 12th, did considerably better, and Callender's Minstrels, 13th, and Waterman Comedy company, 14th, played to full houses. White Slave, 18th and 19th. Barry and Fay's Irish Aristocracy, 20th and 21st.

Items: Madden succeeds H. J. Sargent as manager of the Gladiators. Mr. Sargent remains with the company as advance agent.

DAYTON.

Music Hall (Larry H. Reist, manager): Tony Denier's Humpty Dumpty, 10th, to the largest audience, numerically, that has assembled in this theatre for years. The receipts at 35c., 50c. and 75c. were $1,016, over two thousand people being present. The pantomime was first class. T. W. Keene, 13th, as Richard III. to a large and well-pleased audience. Of the support, George Learock, at Richmond and Henry VI. made the most favorable impression. The company was strong in every way. Callender's Colored Minstrels, 14th, to a large house. The company is one of the best that has visited this city for years. I must say that it is the only minstrel company that has an afterpiece that holds the audience until the close. Booked: 21st, Rooms for Rent; 23d, My Partner; 25th, Marion Elmore; 30th, Charles A. Gardner; Nov. 3, Stanley's Vaudeville.

SANDUSKY.

Biemiller's Opera House (William Stoffel, manager): Bertha Welby in One Woman's Life 9th to fair business. The acting of Miss Welby—well, she had a very fine wardrobe. The Hanlon Brothers played to crowded houses 11th and 12th.

Items: Charles Arnold (of the Hanlon Brothers' combination) and Miss Vick Roy, of Denver, Col., were married in the parlors of the Sloane House Wednesday afternoon at four o'clock. Thursday Mr. and Mrs. Arnold accompanied by Edward Hanlon and wife made a short fishing tour to the bass fishing grounds of Sandusky Bay. They returned with 175 bass (that's fishy, but we have Mr. Hanlon's word for it).—We were informed by the Hanlons that Clay M. Greene, now playing Frank McGuire in Le Voyage en Suisse, is engaged in writing a new play for them. They expect to bring it out about the last of November.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): Sam'l of Posen 10th to large business. Calender's Colored Minstrels 12th; big house. The Meteors 14th; good.

Black's Opera House (George H. Coles, manager): John L. Sullivan combination 10th; standing room only. Harris' Comedy company 14th; fair. Booked: Caldwell's World company Nov. 30.

Items: It was fully proven the past week that Springfield could and would support two good companies the same night to large business.—Black's Opera House was never, since its opening, in better hands than at present, under the able management of George H. Coles.—The following business agents were in town the past week: Joseph Arthur, of the Spark's company; Harry Kennedy, White Slave; Frank Barnard, Harris' Comedy company, and W. H. Foote, of the Waterman company.—Managers Emery and Coles have been working like Turks for the past two weeks, and will run several excursion from near-by towns.—The Harris' Comedy company played to $425 house at Chillicothe 12th.

TOLEDO.

Wheeler's Opera House (George W. Bills, manager): The past week was a busy one for this town in the amusement line. The week was opened by Roland Reed in Cheek, who held forth for two nights but owing to election excitement at the time his business was effected very materially thereby. Mr. Reed read the returns from the stage Tuesday night. Bell's Brilliants, a musical organization, sent out by a soap manufacturing firm, concerted 11th and 12th to small audiences. The Hanlon Bros. delighted fair sized audiences 13th and 14th with Le Voyage en Suisse. Pearl Eytinge 20th and 21st.

White's Hall: The Germania Theatre company, of New York, 13th and 14th, gave the first dramatic performance presented in this old place of amusement in many a long day. Dr. Claus and Epidemisch were the comedies given, and, I regret to state, to rather discouraging business. The Germans of this city were highly pleased with their performance.

Music Hall. The New Orleans University Jubilee Singers appeared 13th to a small audience.

URBANA.

Bennett's Opera House: Tony Denier's Humpty Dumpty 9th to $440 house. Child of the State 13th to poor business—rainy night. Led Astray 14th to better business.

PENNSYLVANIA.

BETHLEHEM.

Grand Opera House (C. F. Smith, manager): Through the enterprise of G. C. Aschbach, our people had the pleasure of witnessing, on the 9th, Esmeralda, as rendered by the Madison Square company. The house was packed. Company will always be welcomed here. On 14th the Holman Opera company played Pinafore at the matinee and Olivette in the evening. It was the intention to play the Bells of Corneville in the evening; but owing to the serious illness of J. T. Dalton, the piece had to be withdrawn. Good business was done at both performance. Booked: Fun in a Boarding House, 21st.

Items: The first four nights in November will be taken up by performances given under the auspices of the Grand Army of the Republic. Charlie Collins, comedian, has been engaged as the star.—R. Hamilton Nichols, stage manager of the Holman Opera company, has tendered his resignation and will leave the company on the 21st. He is compelled to do this on account of failing health.

CORY.

Harmon Opera House (C. H. Bagley, manager): Waldron's M'liss combination played to good business 12th. Miss Calef and Mr. Charles called before the curtain.

Items: Marie Frances joined Waldron's M liss combination at Dunkirk, N. Y., 9th. Lee Ottolengui, associate manager, resigned last week.

BRADFORD.

Wagner Opera House (Wagner and Reis, proprietors): Mestayer's Tourists drew good audience 10th. Kate Claxton gave a matinee and evening performance 14th. Frou Frou in the afternoon drew large audience of ladies, the Two Orphans filling the house in the evening.

Gem Theatre (Joseph Bayliss, proprietor): Business during the week ending 14th was good. New people 16th; the Bertram Sisters, Crimmins and Doyle, Burt Stowe, Fred. and Willie O'Brien, Emery and Russell, Blossom and Roach, Ada Castleton, Ida Burt. Retained: Henshaw and Ten Broeck.

EASTON.

Opera House (W. M. Shultz, manager): Notwithstanding a storm of rain and wind, the Madison Square Theatre company played Esmeralda to an overflowing house, 11th. The cast is without a single weak spot, and they were rewarded by several calls to the front. Our collarless citizens will turn out in force to greet Jumbo Davis 20th.

ERIE.

Park Opera House (Wm. J. Sell, manager): Mestayer's Tourists came 14th and delighted a full house. Atkinson's Jollities, reorganized with the following people, will make their first appearance 16th: Frank Daniels, J. H. Rennie, Alexander Bell, Amy Lee and Jennie Yeamans, and prospects show a large house. Germania Theatre company, 19th; Callender's Consolidated Minstrels, 21st; B. McAuley, 23d; Pat Rooney, 25th; Holman Opera company, 27th; Bertha Welby, 28th.

Items: Thomas Daly, of Tourists, was called home on account of illness of his wife.—Gus Clayton, of Albany, N. Y., joined the Jollities as pianist here 10th.

HARRISBURG.

Opera House (H. J. Steel, manager): Smith's Double U. T. C., 10th, to a good house; 13th, Mr. and Mrs. George S. Knight, in Baron Rudolph, to a fair house; 14th, Ford's Opera company, in The Sorcerer, to good business.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Frank I. Frayne, 9th, to a good house; Lillie Hall's Variety company gave a poor performance 11th; slim audience; C. H. Smith's Uncle Tom's Cabin company had a crowded house 14th; Jumbo Davis drew largely upon the unwashed element 16th, Lawrence Barrett, 19th, as Shylock and David Garrick. Barrett only plays in four Pennsylvania cities before his departure for Europe—Wilkesbarre, Scranton, Harrisburg, and Lancaster. Holman Opera company, 21st, in Pinafore and Chimes of Normandy.

MEADVILLE.

Opera House (H. M. Richmond, manager): Waldron's M'liss combination drew only a fair house 13th; but their performance pleased highly.

POTTSVILLE.

Academy of Music (Milton Boone, manager): Mr. and Mrs. George S. Knight in Baron Rudolph, 11th, to a fair house. Holman Opera company in Chimes of Normandy, 12th, to a good house. Lillie Hall combination 13th, to a fair house.

READING.

Academy of Music (John D. Mishler, manager): Strohl Family to fair house, 9th. Herne's Hearts of Oak, 24th.

Grand Opera House (George M. Miller, manager): Lillie Hall's Burlesque company played to a crowded house, 14th, and gave a first class performance. Jumbo Davis, 18th; Fun in a Boarding School, 19th.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Mr. and Mrs. George S. Knight, in Baron Rudolph, 9th, to large business. The audience was highly pleased. Ford's Opera company, in The Merry War, 11th; large house. Katherine Rogers, in Romeo and Juliet, 12th, to fair business. Miss Rogers is a fine actress and deserved a larger audience. Madison Square company, in Esmeralda, 13th, to large business.

TITUSVILLE.

The Academy of Music was opened 13th, Bertha Welby in One Woman's Life, to a small audience, owing to a copious rainfall during the evening. The company was fair. The costumes and jewelry were magnificent.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Katherine Rogers in Camille, 13th, to small house; weather bad.

WILLIAMSPORT.

Academy of Music (Wm. G. Elliott, proprietor): Ford's Opera company 13th, to a large and refined audience. Everybody was delighted and pronounced the troupe first class in every respect. The company is much stronger than last season. Booked: Jumbo Davis, 25th.

RHODE ISLAND.

NEWPORT.

Bull's Opera House (Henry Bull, Jr., manager): The Boston Symphony Orchestra, numbering some fifty of Boston's best musicians, Georg Henschel, conductor, and Mrs. Henschel, soloist, gave a first class entertainment 11th to good house. The Madison Square Theatre company in Hazel Kirke drew an immense house 13th, at advanced rates. Our Goblins 20th, Galley Slave 31st, Oliver Doud Byron Nov. 2.

PROVIDENCE.

Low's Grand Opera House (Wm. H Low, Jr., manager): The Boston Ideal Opera company were greeted with refined audiences during their stay. Patience Saturday night was the rarest musical treat we have had this season. This week Carrie Swain comes for three nights. Tony Pastor with his fine company will be on hand the last of the week.

Theatre Comique (Hopkins and Morrow, managers): The usual run of good houses to see good bills is about all that can be said of the continued prosperity of this house.

PAWTUCKET.

Music Hall (S. F. Fisk, manager): Hazel Kirke was presented to a good house 10th. Belle Archer and Charles Wheatleigh bore off the honors. Joseph Proctor, 19th.

SOUTH CAROLINA.

COLUMBIA.

Opera House (Eugene Cramer, manager): Madison Square Theatre company in Hazel Kirke 10th and Esmeralda 11th to good business. Alexander Caufman in Called to Account 12th to light business; support very good.

CHARLESTON.

Owen's Academy of Music (J. M. Barron manager): Thatcher, Primrose and West's Minstrels 6th to crowded and delighted audience. The troupe is first class in every respect. Alexander Caufman 13th and 14th and matinee; prospects good. Coming: James O'Neill 17th, 18th, 19th, Jolly Bachelors 20th and 21st, John A. Stevens 25th and 26th. Ada Gray's agent is here making dates.

TENNESSEE.

CHATTANOOGA.

James' Hall (G. W. Stoops, manager): Wheelock, in Twenty Thousand Pounds, was greeted with a fair house 9th, it being his first appearance in this city. At the close of the fourth act he was warmly applauded and recalled. Thatcher, Primrose and West's Minstrels drew a very large audience 12th.

MEMPHIS.

Leubries' Theatre (Joseph Brooks, manager): Barlow, Wilson and Company's Minstrels opened 11th and continued 12th, houses very good, and they deserved it. I have no hesitation in pronouncing them the best minstrel troupe that has ever appeared in Memphis. Minnie Maddern, 13th, in Fogg's Ferry, before a very good house. Miss Minnie became a great favorite here several seasons ago, when she appeared as Chip in A Messenger from Jarvis Section. For matinee, 14th, Wild Wave was produced, and on Saturday evening, an entirely new play, written for Miss Maddern by Scott Marble, will have its first representation on any stage.

Items: Phil. Simmonds, agent for Shannon and Lamb's Money Bags combination, is in the city.—Miss Jeffreys Lewis, in La Belle Russe, 23d, week—The Porter Guards, a military organization of this city, will be present at Leubries' Theatre on 14th, in full uniform, on occasion of first production of Rexina, Miss Maddern's new play.—George M. Warriner, who is to manage Julia Hunt, has purchased Leonard Grover's latest comedy drama, Papa Burleigh, and intends to produce it here for the first time December 29; but it will not be put on the road until next season.

TEXAS.

BRENHAM.

Grand Opera House (Alex. Simon, manager): Callender's Minstrels 19th. Nearly all the seats sold.

Arena: Batcheller and Doris' circus billed extensively for 19th.

VIRGINIA.

DANVILLE.

Opera House (J. E. Catlin, manager): The Armstrong Brothers' Minstrels 9th to good house.

Items: M. A. Mosely, of this city, will play them in ten towns in Virginia and North Carolina, and also has full charge of Tucker's Hall, Raleigh, N. C., during State Fair.—Ada Gray played East Lynne 10th to crowded house.

LYNCHBURG.

Opera House (T. H. Simpson, manager): Called to Account was presented 9th by Alex. Caufman to good business. The audience was well pleased with the play, so far as the supporting company could make it with a poor star. Ada Gray and her husband, Mr. Watkiss, were in the audience. The dates of the two companies having become mixed, the latter lost a night. The Richmond and McEldreth Dramatic company played afternoon matinee, Black Eyed Susan and Van, the Virginian, 14th, to slim houses; 25th and 26th, Haverly's Mastodons.

NORFOLK.

Academy of Music (H. D. Van Wyck, manager): 9th and 10th, James O'Neill in An American King and A Celebrated Case, to good business. 11th, My Partner to small business. 13th and 14th, Florence Richmond in Led Astray to fair business. Booked: 20th and 21st, John A Stevens in Unknown; 23d, Haverly's Minstrels.

Item: On the 13th, a disagreement occurred between Manager Van Wyck and the leader of his orchestra, Prof. Schmidt, when the manager discharged the entire orchestra and ordered a new one from New York, which arrived here on Saturday. They were to have put in an appearance on Friday evening, at the performance of Led Astray; but not doing so, the services of Prof. George A. Gregg was secured, and the only music afforded the audience was that from a piano. The discharge of the Schmidt Orchestra is the beginning of a musical war, which promises to be interesting.

RICHMOND.

Theatre (W. T. Powell, manager): My Partner combination played to fair houses 9th and 10th. James O'Neill, in An American King and A Celebrated Case, filled out the week to small audiences. Tom Thumb 18th, four nights.

Mozart Hall (C. L. Seigle, manager): Patience 17th and 18th.

Item: E. M. Gardiner has severed his connection as manager of the James O'Neill combination and returned to New York to organize a new company to play the American King. Mr. O'Neill has retained all the members of his company, and will fill all dates made by Gardiner.

WEST VIRGINIA.

WHEELING.

Opera House (F. Reister, manager): Boston Mammoth Uncle Tom, 7th, to large audience, matinee and evening. Robson and Crane in Forbidden Fruit, 9th, and Comedy of Errors 10th, to full houses; Sam'l of Posen, 12th, to a large and well pleased audience; Fun in a Boarding School, 23d and 24th; Leavitt-Pastor combination, 26th; Alurich and Parsloe, 28th.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): Herrmann, 12th to 15th, the last-mentioned date being the twenty-fifth anniversary of his appearance on the stage. Elegant souvenirs will be given away. The house has been packed at every performance; better business than ever before. Maid of Arran, 23d, 24th, 25th; Robson and Crane, 30th, week:

Academy of Music (Harry Deakin, manager): S. H. Barrett and company's play of Jesse James to packed houses, 9th, 10th, 11th. Corinne Merriemakers, 13th, 14th, 15th, in Bijou, a very trashy operetta. This company has sadly degenerated. They play for a benefit to the Police Fund—a ruse to secure business. Advance sales for German Merry War, very good. Barry Conlan, 22d, 23d, 24th, 25th; Fay Templeton, 26th, 27th, 28th, 29th. The New Orleans Minstrels had $3.75 left after paying their bills, whereupon they "melted." The Exodusters have also "woodbined." Harry Deakin claims his Lilliputians to be all right; a new business manager is all they want.

MADISON.

Opera House (George Burroughs, proprietor): A combination under the startling title of "The Artists' Novelty and Pleasure Party"—manager not given—were booked for 12th, 13th, 14th, but failed to appear. John Dillon, in States Attorney is booked for Nov. 14. Jake Simons writes me that he is doing a good business in the smaller towns of the State. The Hyer Sisters are ravaging the interior villages.

PORTAGE.

Dullaghan's Opera House (James Dullaghan, manager): The Tennessee Jubilee Singers, 13th, warbled to a small but a very well pleased audience.

CANADA.

BRANTFORD.

Stratford's Opera House (Joseph Stratford, manager and proprietor): Mrs. Joshua Whitcomb 10th to very light business. Lingard's 13th in Pink Dominos to a fairly good house; weather unfavorable. Booked: Philadelphia Church Choir 20th, 21st; William Stafford 25th; Big Four Minstrels 26th; Humpty Dumpty 30th.

MONTREAL.

Academy of Music (Henry Thomas, manager): Goodwin and Thorne's Black Flag company drew crowded houses all the week. The play was splendidly put on. Passing Regiment, 16th, week.

Theatre Royal (J. B. Sparrow manager): Leavitt's Gigantean Minstrels to fair business, 9th, 10th and 11th. Minnie Foster's Uncle Tom, 16th.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Collier's Lights o' London company did a remarkably large business week of 9th. Leavitt's Gigantean Minstrels 17th, 18th and 19th.

Royal Opera House (J. C. Conner, manager): The Lingards in Pink Dominos and Camille to good business 9th to 11th. Fanny Reeves supported by E. A. McDowell's company 12th, 13th and 14th, drew well filled houses. Maffitt and Bartholomew's Pantomime 16th week.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ABBOTT ENGLISH OPERA CO.: St. Louis, 16, week; Cincinnati, 23, week; Louisville, 30, week.

ACME OPERA CO.: La Crosse, 20; Dubuque, Ia., 21; Cedar Rapids, 22; Burlington, 23, 24; Ottumwa, 26; Des Moines, 27, 28; Council Bluffs, 30; St. Joe, Mo., 31, Nov. 1.

ADA GRAY: Macon, Ga., 19; Augusta, 20, 21; Charleston, S. C., 23, 24.

ADA DYAS' STANDARD COMEDY CO.: Paterson, N. J., 19; New Brunswick, 20; Yonkers, N. Y., 21; Newburg, 23; Trenton, N. J., 24, 25; Easton, Pa., 26; Scranton, 27; Wilkesbarre, 28; Buffalo, 30, week; Brooklyn, Nov. 6, week; St. Louis 13, week; Crawfordsville, Ind., 20; Logansport, 21; Lima, O., 22; Springfield, 23; Columbus, 24, 25.

ARMSTRONG'S MINSTRELS: Greenville, S. C., 19; Columbia, 20, 21.

ANNIE PIXLEY (Bliss): Bangor, 19; Portland, 20, 21.

ANTHONY AND ELLIS' U. T. C. No. 1: St. Louis, 16, week.

A. M. PALMER'S UNION SQUARE THEATRE CO.: Chicago, 16, three weeks.

ALEX. CAUFMAN CO.: Augusta, Ga., 18, 19; Macon, 20, 21; Atlanta, 23, 24; Columbus, 25; Opelika, Ala., 26; Montgomery, 27, 28; Lake Charles, La., 30; Galveston, 31, Nov. 1; Houston, 2, 3; San Antonio, 4, 5; Austin, 6, 7; Brenham, 8; Corsicana, 9; Dallas, 10, 11; Cairo, Ill., 13.

ADAMS' PANTOMIME CO.: Troy, N. Y., 19, 20, 21.

ALDRICH AND PARSLOE (My Partner): Cincinnati, 16, week; Dayton, O., 23; Springfield, 24; Columbus, 25, 26; Zanesville, 27; Wheeling, W. Va., 28.

BARTON'S OPERA CO.: Philadelphia, 16, week.

BARTLEY CAMPBELL'S WHITE SLAVE No. 1: St. Louis, 23, week; Chicago, 30, two weeks; Indianapolis, Nov. 13, week.

BARRY AND FAY: Chillicothe, O., 19; Columbus, 20, 21; Newark, 23; Mansfield, 24; Canton, 25; Akron, 26; Sharon, Pa., 27; Youngstown, 28.

BAKER AND FARRON: Detroit, 19, 20, 21; Cleveland, 23, week; Baltimore, 30, week; Rochester, Nov. 6, week.

BARLOW, WILSON AND CO'S MINSTRELS: Lexington, Ky., 19; Hamilton, O., 20; Richmond, Ind., 21;

BERTHA WELBY (One Woman's Life): Rochester, 19 20, 21; Toronto, 23, 24, 25.

BAIRD'S MINSTRELS: Boston, 16, week.

BAUM'S MAID OF ARRAN: Milwaukee, 23, 24, 25; Indianapolis, 26, 27, 28.

BUFFALO BILL: Bowling Green, Ky., 19; Nashville, 20, 21; Cairo, Ill., 23; Evansville, Ind., 24; Louisville, 26, 27, 28; Terre Haute, Ind., 30; Decatur, Ill., 31; Springfield, Nov. 1; Jacksonville, 2; Indianapolis, 3, 4; Kokomo, Ind., 6; Lafayette, 7; Logansport, 8; Ft. Wayne, 9; Richmond, 10; Dayton, O., 11; Piqua, 13.

BENNETT AND MOULTON'S OPERA CO.: Oneonta, N. Y., 19, 20, 21; Waterville, 23, 24; Shelburne, 25; West Winfield, 26; Norwich, 27, 28; Greene, 30; Oxford, 31.

BROOKS AND DICKSON'S WORLD CO.: Philadelphia, 16, week; N. Y. City, 23, week.

BARNEY MCAULEY: Lockport, N. Y., 19; Toronto, 20, 21; Erie, Pa., 23; Corry, 24; Oil City, 25; Newcastle, 26; Akron, O., 27; Canton, 28; Columbus, 30, 31; Zanesville, Nov. 1; Chillicothe, 2; Portsmouth, 3; Ironton, 4; Maysville, Ky., 5; Lexington, 7, 8.

BARRY CONLAN (Garryowen Co.): Milwaukee, 22, 23, 24, 25; Joliet, Ill., 26; Peoria, 27; Decatur, 28.

BOYD STAR CO. (Florence Richmond): Raleigh, N. C., 16, week; Newbern, 23, 24; Goldsboro, 25, 26.

CALLENDER'S NEW COLORED MINSTRELS: Toledo, O., 19; Youngstown, 20; Erie, Pa., Jamestown, N. Y., 23; Bradford, Pa., 24, 25; Rochester, N. Y., 26; Oswego, 27; Syracuse, 28.

CALLENDER'S COLORED MINSTRELS: Allegan, Mich., 23; Marshall, 24; Adrian, 25; Tecumseh, 26; Ann Arbor, 27; Ypsilanti, 28.

CALLENDER'S CON. MINSTRELS: Corsicana, Tex., 19; Tyler, 20; Dallas, 21; Mineola, 23; Ft. Kearney, 24; Gainesville, 25; Dennison, 26; Sherman, 27, 28.

CARRIE SWAIN (Cad the Tomboy): New Haven, 19, 20, 21.

CARTLAND-MURRAY CO.: Lawrence, Kans., 18, 19; Ottawa, 20, 21.

CLAIRE SCOTT: Columbus, Ga., 18, 19; Opelika, Ala., 20, 21.

COLLIER'S LIGHTS O' LONDON, No. 1: Syracuse, 23, 24, 25; Utica, 26, 27, 28.

CHARLOTTE THOMPSON: Indianapolis, 19; Lafayette, 20; Logansport, 21; Chicago, 23, week; Elgin, Ill., 30; Rockford, 31; Racine, Wis., Nov. 1; Milwaukee, 2, 3, 4; Madison, 6; Freeport Ill., 7; Davenport, Ia., 8; Peoria, 9, 10; Jacksonville, 11; St. Louis, 13, week.

C. B. BISHOP (Strictly Business): New Orleans, 16, week; Galveston 23, 24; Houston, 25, 26; San Antonio, 27; Austin, 28; Corsicana, 30; Dallas, 31; Sherman, Nov. 2, 3; Paris, 4.

C. A. GARDNER'S KARL CO.: Bucyrus, O., 19; Findlay 20; Tiffin, 21; Fostoria, 23; Sidney, 24; Piqua, 25; Urbana, 26; Springfield, 27; Dayton, 30.

CHILD OF THE STATE (Frank Pilling's Co.): Lancaster, O., 19; Circleville, 23; Washington C. H., 24; Springfield, 25; Middleton, 26.

DEN THOMPSON: St. Paul, 16, week; Minneapolis, 23, week.

DRUNKARD'S DAUGHTER: Laporte, Ind., 19, South Bend, 20; Coldwater, Mich., 21; Kalamazoo, 23; Battle Creek, 24; Marshall, 25.

DEAKIN'S LILIPUTIAN OPERA CO.: Independence, Ia., 19; Cedar Falls, 20, 21; Waverly, 23.

DUFF'S MANKIND CO.: Philadelphia, 16, two weeks.

ERNEST STANLEY'S ALLIED SHOWS: Philadelphia, 16, week; Pittsburg, 23, week.

EQUINE PARADON: Philadelphia, 16, two weeks.

FAY TEMPLETON OPERA CO.: Iowa City, Ia., 19; Cedar Rapids, 20; Waterloo, 21; Beloit, Wis., 23; Madison, 24; Oshkosh, 25; Milwaukee, 26, 27, 28, 29; Janesville,

30; Clinton, 31; Sterling, Ill., Nov. 1; Muscatine, Ia., 2; Burlington, 3, 4; Keokuk, 6; Jacksonville, Ill., 7; Monmouth, 8; Galesburg, 9; Peoria, 10, 11.

FORD'S COMIC OPERA CO.: Pittsburg, 16, week.

FIELDING DRAMATIC CO.: New York, 16, week

FRANK MAYO: San Francisco, 16, two weeks; Virginia City, 30, 31; Carson, Nov. 1, 2; Reno, 3; Winnemucca, 4; Salt Lake, 6, 7, 8, 9.

FRANK FRAYNE. Brooklyn, 16, week; Baltimore, 23, week; Cumberland, Md., 30, 31.

F. S. CHANFRAU: Brooklyn, 16, week.

FLORENCES: New York City, 23, four weeks.

GEORGE S. KNIGHT: Orange, N. J., 19; Elizabeth, 20; Paterson, 21; Philadelphia, 23, week; New York, 30, week; Williamsburg, Nov. 6, week.

GUS WILLIAMS (One of the Finest): New York City, 16, week.

GOODWIN AND THORNE'S BLACK FLAG: Williamsburg, N. Y., 16, week.

GERMANIA THEATRE CO: Cincinnati, 20, 21; Louisville, 23, 24, 25; Pittsburg, 27, 28; Washington, 30; Baltimore, 31, Nov. 1, 2, 3; Washington, 4; New York, 6

GRAU'S PHILA. CHURCH CHOIR OPERA CO.: Jersey City, 19, 20, 21; Poughkeepsie, 23; Troy, 24, 25; Albany, 26, 27, 28.

GORMAN'S CHURCH CHOIR CO: Hamilton, 19; Bradford, 21; Buffalo, 26, 27, 28.

HANLONS: Dayton, O., 18, 19; Lexington, Ky., 20, 21; Louisville, 23, 24, 25; Indianapolis, 26, 27, 28; St. Louis, 30, week; Columbus O., Nov. 5, 6; Wheeling, W. Va., 7, 8; Zanesville, O., 9, 10.

HAVERLY'S MASTODONS: Washington, 16, week; Baltimore, 23, week.

HAGUE'S BRITISH MINSTRELS: Brooklyn, 16, week.

HARRIS COMEDY CO. (Charles Fostelle): Richmond, Ind., 19; Indianapolis, 20, 21; Danville, Ill., 23; Decatur, 24; Springfield, 25; Jacksonville 26; Lincoln, 27; Bloomington, 28; Peoria, 30.

HYDE AND BEHMAN'S CONSOLIDATED CO: Philadelphia, 16, week; Brooklyn, 23, week.

HERRMANN: Cleveland, 19, 20, 21.

HANLEY'S SQUATTER SOVEREIGNTY CO.: Washington, 16, week; Boston, 23, week.

HERNE'S HEARTS OF OAK: Williamsburg, 16, week.

HELEN COLEMAN'S WIDOW BEDOTT: Salamanca, N. Y., 19; Cattaraugus, 20; Titusville, Pa., 21; Greenville, 23; Meadville, 24; Sharon, 25; Irwin, 26; Greenburg, 27, 28; Connellsville, 30, 31; Braddock, Nov. 1; West Bridgewater, 2; Newcastle, 3.

HOLMAN OPERA CO.: York, Pa., 19; Harrisburg, 20; Lancaster, 21; Altoona, 23; Johnstown, 24; Franklin, 25; Meadville, 26; Erie, 27; Jamestown, 28; Bradford, Pa., 20, 31; Titusville, Nov. 1; Oil City, 2; Youngstown, O., 3; Akron, 4.

HOWORTH'S HIBERNICA: Laconia, N. H., 19; Claremont, 20; Bellows Falls, Vt., 21; Brattleboro, 23; Hinsdale, N. H., 24; North Adams, Mass., 25; Troy, N. Y., 26, 27, 28.

HAZEL KIRKE (Original Co.): Milwaukee 19, 20, 21; Muskegon, 23; Grand Rapids, 24; East Saginaw, 25; Bay City, 26; Jackson, 27; Kalamazoo, 28; Chicago, 30.

HARRY MEREDITH'S RANCH 10.: Muskegon, Mich., 19; Jackson, 20, 21; Battle Creek, 23; E. Saginaw, 24; Bay City, 25; Ionia, 26; Lansing, 27; Port Huron, 28.

HARRY MINER'S COMEDY COMB.: Louisville, 16, week; Cincinnati, 23, week.

HERBERT CO.: Freeport, Ill., 16, week.

HEYWOOD'S SERENADERS: Brooklyn, 16, week.

HOWARD'S AUNT KEZIAH CO.: Buffalo, 19, 20, 21.

IRISH AMERICAN: Harlem, 23.

J. K. EMMET: Cincinnati, 15, week; Cleveland, 23, week.

JAMES O'NEILL: Savannah, Ga., 20, 21; Augusta, 23, 24; Atlanta, 25, 26; Montgomery, Ala., 27, 28; New Orleans, 29, week.

JOSEPH WHEELOCK: New Orleans, 15, week; Houston, 23, 24; Galveston, 25, to 28; San Antonio, 29 to 31; Austin, Nov. 1, 2; Dallas, 3, 4.

JOHN DILLON: Chicago, 16, week.

JOSEPH MURPHY: Boston, 16, week; Troy, N. Y., 23, 24, 25; Schenectady, 26; Amsterdam, 27; Utica, 28.

JOSEPH JEFFERSON: N. Y. City, Sept. 18, six weeks.

JOHN T. RAYMOND: N.Y. City, this week.

JANAUSCHEK: Detroit, 19, 20, 21.

JOHN MCCULLOUGH: St. Louis, 16, two weeks; Cincinnati, O., 30, week.

JOHN E. INCE (Fun in a Boarding School): Reading, Pa., 19; Shamokin, 20; Bethlehem, 21; Wheeling, W. Va., 23, 24.

JOHN A. STEVENS: Norfolk, Va., 20, 21; Wilmington, N. C., 23, 24; Charleston, S. C., 25, 26; Savannah, Ga., 27, 28; Macon, 30, 31; Atlanta, Nov. 1, 2; Montgomery, Ala., 3, 4; New Orleans, 6, week.

KATHERINE ROGERS: Oswego, N. Y., 19; Syracuse, 20, 21; Buffalo, 23, 24, 25.

KATE CLAXTON: Rochester, 19, 20, 21; Buffalo, 22, 23, 24; Toronto, Can., 26, 27, 28; Hamilton, 30; Erie, Pa., 31.

KATIE PUTNAM: Elgin, Ill., 19; Rockford, 20; Oregon, 21; Dixon, 23; Clinton, Ia., 25; Marshalltown, 26; Des Moines, 27; 28; Atlantic, 30, 31; Lincoln, Neb., Nov. 1, 2.

KENDALL COMB.: Pawnee City, 19; Hiawatha, Kas., 23, week; Maryville, 30, week; Grand Island, Neb., Nov. 6, week; Hastings, 13, 14; Lincoln, 16, 17, 18.

KITTIE RHOADES COMB.: Orville, O., 9, week.

KIRALFYS' AROUND THE WORLD: N. Y. City, 2, three weeks.

KIRALFYS' BLACK CROOK: Philadelphia, 16, two weeks; Newark, 30, week; Brooklyn, Nov. 6, week; New York, 13, three weeks.

LA BELLE RUSSE (Jeffreys Lewis): Cincinnati, 16, week.

LAWRENCE BARRETT: Lancaster, 19; Newark, 20, 21; Rutland, Vt., 23; Burlington, 24; Montreal, 25, 26, 27, 28; Buffalo, 30, week; Chicago, 6, two weeks

LEAVITT PASTOR VARIETY COMB.: Springfield, Ill., 19; Terre Haute, Ind., 20; Lafayette, 21; Ft. Wayne, 23; Lima, O., 24; Zanesville, 25; Wheeling, W. Va., 26; Columbus, 27; Springfield, 28; Detroit, 30, week.

LEAVITT'S ALL STAR SPECIALTY CO.: Chicago, 16, week; Detroit, 23, week.

LEAVITT'S GIGANTEAN MINSTRELS: Toronto, 17, 18, 19; Hamilton, 20; London, 21; Buffalo, 23, 24; Jamestown, 25; Olean, 26, Elmira, 27, 28.

LEAVITT'S NEW MINSTRELS: Medina, N. Y., 19; Lockport, 20; St. Catherines, 21; Tonawanda, N.Y., 23; Fredonia, 24; Warren, 25; Bolivia, 26; Richburg, 27; Wellsville, 28.

LEAVITT'S RENTZ SANTLEY CO.: Pittsburg, 16, week; Buffalo, 23, week.

HAMILTON: Zanesville, O., 19; Wheeling, W. Va., 20, 21; Baltimore, 23, week; Boston, 30, three weeks.

LOTTA: Philadelphia, Sept. 9, four weeks.

LITTA CONCERT CO.: Brooklyn, 24; Boston, 27.

MARGARET MATHER: Quincy, Ill., 18, 19; Bloomington, 20, 21; St. Paul, 23, week; Minneapolis, 30, week; Stillwater, Nov. 6, 7; Madison, 8, 9; Lacrosse, 10, 11; Milwaukee, 13, 14, 15.

MY PARTNER COMB. (Brown and Lennox. Rome, Ga., 19; Knoxville, Tenn., 20, 21; Chattanooga, 23; Birmingham, Ala., 24; Selma, 25; Montgomery, 26; Mobile, 27, 28; New Orleans, 29, week.

MAGGIE MITCHELL: Williamsburg, 23, week.

MARY ANDERSON: Chicago, 9, two weeks.

MCKEE RANKIN: Lincoln, Neb., 19; St. Joe, Mo., 20, 21; Kansas City, 25, 26, 27; St. Louis, 30, week.

MAUDE GRANGER: Harlem, 19, three nights; Boston, 23, week.

MILTON NOBLES: Junction City, Kas., 19; Selma, 20.

MESTAYER'S TOURISTS: Massillon, O., 19; Wooster, 20; Sandusky, 21; Kenton, 23; Bellefontaine, 24; Springfield, 25; Richmond, 26; Greenville, 27; Columbus, 28; Cincinnati, 29, week.

MINNIE MADDERN: Grand Rapids, Mich., 19; Bay City, 20; East Saginaw, 21; Detroit, 23, week; Columbus, O., 30, 31, Nov. 1; Newark, 2; Wheeling, W. Va., 3; Cumberland, Md., 4; Baltimore, 6; Columbia, Pa., 13; Harrisburg, 14.

MARION ELMORE (Chispa): St. Louis, 16, week.

METEORS: Massillon, O., 19; Corry, Pa., 20; Jamestown, N. Y., 21. Hornellsville, 23; Elmira, 24; Auburn, 25; Syracuse, 26, Albany, 27; Newburg, 28; Harlem, 30, week; New York City, Nov. 6, week; Brooklyn, 13, week; Philadelphia, 20, week.

MAY WHEELER: Booneville, Mo., 16; Sedalia, 23, week.

M. B. CURTIS (Sam'l of Posen): Pittsburg, 16, week; Brooklyn, 23, week; Williamsburg, 30, week.

MCINTYRE AND HEATH CO.: Washington, 23, week.

MADISON SQUARE (Esmeralda): Hinsdale, 19; Northampton, Mass., 20; Florence, 21; Westfield, 23; Easthampton, 24; Thompsonville, Ct., 25; Rockville, 26; Middletown, 27; South Norwalk, 28.

MADISON SQUARE (Esmeralda): Olean, N. Y., 19; Bradford, Pa., 20, 21; Akron, O., 23; Canton, 24, Ft. Wayne, Ind., 25; Coldwater, Mich., 26; South Bend, Ind., 27; Kenosha, Wis., 28.

MADISON SQUARE (Hazel Kirke): Milwaukee, 19, 20, 21; Muskegon, Mich., 23; Grand Rapids, 24; East Saginaw, 25; Bay City, 26; Jackson, 27; Kalamazoo, 28.

MADISON SQUARE (Esmeralda): Boston, 16, two weeks; Lynn, Mass., 30; Salem, 31.

MADISON SQUARE (Hazel Kirke): Salem, Mass., 19; Gloucester, 20; Lynn, 21; Waltham, 23; Chelsea, 24; Manchester, N. H., 25; Lowell, 26; Lawrence, 27; Newburyport, 28.

MADISON SQUARE (Hazel Kirke): Salem, N. J., 19; Bridgeton, 20; Millville, 21; Pottstown, Pa., 23; Lebanon, 24; Mahanoy, 25; Ashland, 26; Shenandoah, 27; Shamokin, 28.

MADISON SQUARE (Professor): Ft. Plain, N. Y., 19; Little Falls, 20; Ilion, 21; Waterville, 23; Norwich, 24; Rome 25; Watertown, 26; Oneida, 27; Cortland, 28.

MADISON SQUARE CO. (Professor): Washington, 16, week; Baltimore, 23, week.

MADISON SQUARE CO. (Hazel Kirke and Esmeralda): Charlotte, N. C., 18, 19; Greenville, 20, 21; Gainesville, 23, 24; Athens, Ga., 25, 26; Willsburg, 27; Madison, Ga., 28; Marietta, 30, 31.

MODJESKA: Providence, 23, 24, 25; Hartford, 26; Springfield, 27; New Haven, 28; Brooklyn, 30, week; Troy, N. Y., Nov. 6, 7, 8; Albany, 9, 10, 11; Philadelphia 13, two weeks.

NEIL BURGESS (Josiah Allen's wife): South Norwalk, Ct, 23 (open season); Danbury, 24; Meriden, 25; Middletown, 26; Hartford, 27; Fall River, 28.

ONLY A FARMER'S DAUGHTER (Agnes Herndon): New York City, 16, two weeks; London, Can., 30; Ann Arbor, Mich., 31; Adrian, Nov. 1, 2; Toledo, O., 3, 4; East Saginaw, Mich., 6; Bay City, 7; Port Huron, 8; Detroit, 9, 10, 11; Lansing, 13.

OLIVER DOUD BYRON: Waterville, Me., 19; Lewiston, 20; Manchester, N.H., 21; Keene, 23; Fitchburg, Mass., 24; Worcester, 25; Brocton, 26; Providence, 27, 28.

OUR PLEASURE PARTY: Ottawa, Can., 16, week.

PEARL EYTINGE: Toledo, O., 20, 21.

PALMER AND ULMER'S DANITES: Bath, Me., 20; Lewiston, 21, 22.

PATHFINDERS: Kendalville, Ind., 22; Goshen, 22; Warsaw, 23; Peru, 24; Delphi, 25; Frankfort, 26; Lebanon, 27; Brazil, 28.

RICE'S SURPRISE PARTY: Albany, N. Y., 19, 20, 21; Washington, 23, week; Pittsburg, 30, week.

RHEA: Holyoke, Mass., 20, 21.

ROBSON AND CRANE: Chicago, 16, two weeks; Milwaukee, 30, 31, Nov. 1; Dubuque, Ia., 2; Rock Island, Ill., 3; Quincy, 4; St. Louis, 6, week.

ROLAND REED (Cheek): Port Huron, Mich., 19; London, Ont., 20; Brantford, 21; Lockport, N. Y., 23; Rome, 24; Schenectady, 25; Albany, 26, 27, 28; Philadelphia, 30, week.

ROGERS' SWEETHEART (Minnie Palmer): Brooklyn, 16, week; Williamsburg, 23, week.

ROMANY RYE: N. Y. City, Sept. 16, ten weeks.

ROSE EYTINGE: St. Joe, Mo., 19; Omaha, 20, 21; Cheyenne, 23; Denver, 24, five nights; Colorado Springs, 30.

STEVENS' JOLLY BACHELORS: Savannah, Ga., 18, 19, 20; Charleston, 21, 22; Rome, Ga., 23; Knoxville, 24, 25; Chattanooga, 26; Nashville, 27, 28.

STRAKOSCH OPERA CO.: Baltimore, 16, week; St. Louis, 23, week; Indianapolis, 30, 31, Nov. 1.

SALSBURY'S TROUBADOURS: Chattanooga, Tenn., 19; Montgomery, Ala., 20; Atlanta, Ga., 21; New Orleans, 23, week; Mobile, 30; Selma, 31.

SQUARE MAN (Ben Maginley): Leavenworth, Kas., 19; Ottawa, 20; Topeka, 21; Lawrence, 23; Kansas City, 24; St. Joseph, 25; Atchison, 26; Nebraska City, 27; Omaha, 28.

SOL SMITH RUSSELL: Sherman, Texas, 23; Dennison, 24; Gainesville, 25; Ft. Washington, 26; Dallas, 27, 28; Brenham, 30; Austin, 31; Nov. 1; San Antonio, 2, 3, 4; Galveston, 5, 6, 7, 8; Houston, 9, 10, 11; New Orleans, 12, week.

SARGENT SULLIVAN GLADIATORS: Louisville, Ky., 21.

SHANNON'S MONEY BAGS CO.: Memphis, 18, 19; Vicksburg, 20, 21; New Orleans, 22, week.

TAKEN FROM LIFE CO.: St. Louis, 15, week; Cincinnati, 23, week; Pittsburg, Nov. 6, week; Baltimore, 13 week.

THATCHER, PRIMROSE AND WEST'S MINSTRELS: Indianapolis, 19, 20; Ft. Wayne, 21.

THE HARRISONS: Philadelphia, 16, week.

T. W. KEENE: Louisville, 19, 20, 21; Nashville, 23, 24, 25; Columbia, Tenn., 26; Huntsville, Ala., 28.

THALIA THEATRE CO. (Merry War): Milwaukee, 16, week; Chicago, 23, week; St. Louis, 30, week.

TONY DENIER'S H. D. CO.: Pomeroy, O., 19; Gallipolis, 20; Akron, 21; Huntington, 23; Ashland, 24; Portsmouth, 25; Circleville, 26; Washington C. H., 27; Hamilton, 28; Louisville, 30, week.

WALLACE-VILLA COMB.: Logan, Ind., 18, 19; Chillicothe, 20; Greenfield, 21.

W. J. SCANLAN (Friend and Foe): New York City, 16, week. Brooklyn 23, week.

WILLIAM STAFFORD: Waterloo, N. Y., 19; Rome, 20; Oswego, 21; Hamilton, Ont., 23, 24; Bradford 25; Toronto, 26, 27, 28; St. Catherines, 30.

WHITELEY'S HIDDEN HAND CO: Hiawatha, Kas., 19; Atchison 20; Topeka, 21; Lawrence, 23; Ottawa, 24; Otashe, 25; Leavenworth, 26; St. Joe, Mo., 27, 28; Cameron, 30.

WHITELEY'S DRAMATIC CO.: Keokuk, Ia. 16, week; Moline, Ill., 23, five nights; Bloomington, 30, week; Ottawa, Nov. 9, week.

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WILLIAM J. SCANLAN, In his new play by Bartley Campbell, FRIEND AND FOE,

UNDER THE MANAGEMENT OF W. H. POWER.

OPINIONS OF THE NEW YORK PRESS:

[NEW YORK NEWS OCT. 16.]

WINDSOR THEATRE.—A packed house at this theatre last evening greeted William J. Scanlan, in Bartley Campbell's new comedy-drama, Friend and Foe. Mr. Campbell has not written anything more thoroughly natural and unlike "make believe" as this charming production. Mr. Scanlan, as Carroll Moore, was bright and sunshiny in the part, and at once found his way to the hearts of the audience. This young comedian is very like Joseph Emmet (Fritz), possessing the same clear-cut profile, winsome smile, sweet voice, graceful manner and wonderful magnetism—gifts rarely vouchsafed to mortals either on or off the stage. Mr. Scanlan possesses a fine physique, pleasant face, roguish eye, and a touch of the brogue that made doubly pleasant his rich voice, the tones of which were all melody. His Carroll Moore is evidently a study from life, for while it was a quiet performance, there was just enough in it of the reckless, rollicking, impulsive, warm-hearted Irishman to give it spice and make it a true picture of a character that has been too long misportrayed upon the dramatic stage. His clear enunciation of the lines and the effectiveness with which he gave the brilliant wit and humorous sayings of the part, added greatly to the beauty of the performance. His singing of a number of songs was in accord with his acting—charming and heart-winning—his famous "Peek-a-Boo" song creating a furore. He sung it in the last act, and again as the curtain descended, making a delightfully pleasing ending to the play. Friend and Foe may be ranked among Bartley Campbell's greatest dramatic successes, and Mr. Scanlan's Carroll Moore entitles him to the very front rank of Irish comedians, either of to day or of the past thirty years.

[NEW YORK HERALD OCT. 16TH.]

The Windsor Theatre's seating capacity was put to a severe test last evening to witness the young Irish comedian, William J. Scanlan, in Bartley Campbell's new comedy Friend and Foe. Both star and play leaped at once into popular favor and scored a decided success. In the course of the play Mr. Scanlan sings half a dozen of his own songs. The encores he received last night more than doubled this portion of the programme. The piece has been played throughout the country, but this was the first appearance in New York. It is a great go.

[NEW YORK DRAMATIC NEWS, OCT. 16.]

William J. Scanlan to-day is secure in the position he has attained in one bound and has become recognized as a worthy member of that branch of the profession represented by such men as J. K. Emmet and Joe Murphy. Last night he received an ovation from an audience that left no seats unoccupied at the Windsor Theatre, and there were more standing than could have filled the entire chairs.

[NEW YORK TRUTH, OCT. 16.]

William J. Scanlan is an acquisition to the ranks of those comedians who, in addition to their dramatic abilities, find their way into the hearts of the public. The Windsor Theatre was filled on Monday night. Mr. Scanlan has become a popular comedian of the J. K. Emmet stripe. He acts naturally, sings pleasantly, and immediately becomes a favorite with the audience. Although all the songs were excellently received, "Peek a Boo" fairly took the audience by storm. It is a pretty trifle and worthy the popularity is is attaining.

[EVENING TELEGRAM, OCT. 16.]

Mr. William J. Scanlan began an engagement at the Windsor Theatre last night. He appeared as Carroll Moore in Friend and Foe, and made an immense hit. The piece is full of music and clever situations.

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Route ahead—Detroit, week, Oct. 23; Columbus, O., Oct. 30, 31, Nov. 1; Newark, O., Nov. 2; Wheeling, W. Va., Nov. 3; Cumberland, Nov. 4.

THE LINGARDS.

[TELEGRAM.]

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